

# FAIRYLAND

*An Opera in Three Acts*

THE BOOK BY  
BRIAN HOOKER

THE MUSIC BY  
HORATIO PARKER

G. SCHIRMER

New York : 3 East 43d St. - London, W. : 18, Berners St.  
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## ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferences, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain,



who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

## THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.

# Fairyland

## ACT I

### The Abbey

Brian Hooker

### Overture

Horatio Parker. Op. 77

**Piano**

*Allegro moderato* (♩ = 116)

*f* *ff* *mf*

*poco agitato*

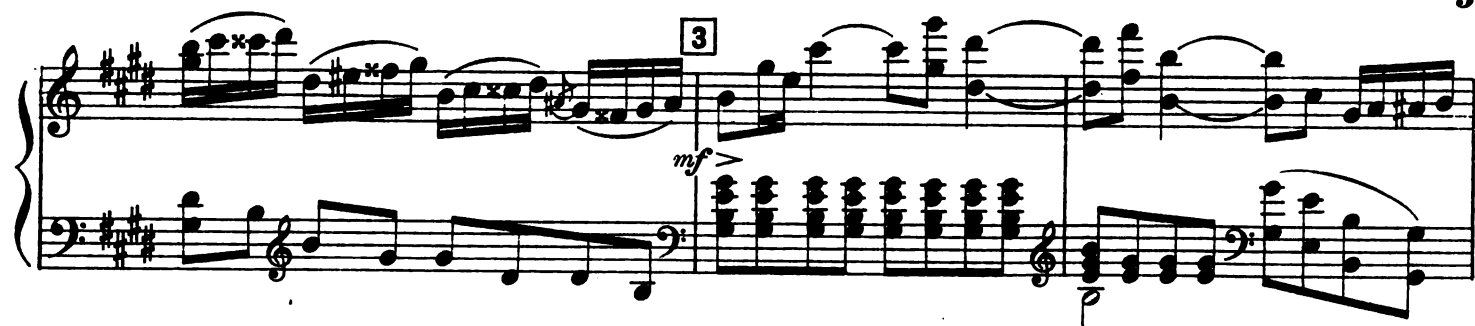
*cresc.*

*ff* *dim.*

1

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is D major (two sharps). The first system shows a complex texture with many notes and rests. The second system continues this texture. The third system features a more melodic line in the right hand. The fourth system is marked with a '2' in a box, indicating a second ending or a specific measure. The fifth system includes dynamic markings such as *sfz* (sforzando), *f* (forte), and *p* (piano). The sixth system shows a continuation of the melodic and harmonic material, with some notes marked with an 'x'.



First system of musical notation. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. A box containing the number '3' is placed above the right hand staff. The dynamic marking *mf* with an accent is present.



Second system of musical notation. The key signature changes to two sharps (F#, C#). The right hand continues with a melodic line, and the left hand has a more active bass line. The dynamic marking *cresc.* is present.



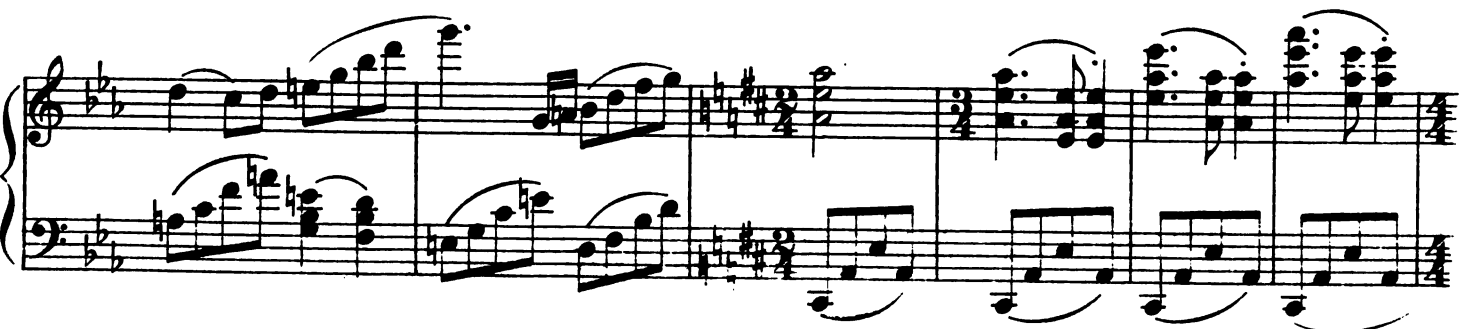
Third system of musical notation. The key signature changes to one sharp (F#). The right hand has a melodic line with a *dim. subito* marking. The left hand has a more active bass line. The dynamic marking *ff* is present.



Fourth system of musical notation. The key signature changes to one flat (Bb). The tempo marking *Meno mosso* is present. The right hand has a melodic line with a *p espress.* marking. The left hand has a more active bass line.



Fifth system of musical notation. The key signature changes to two flats (Bb, Eb). The right hand has a melodic line with a *p* marking. The left hand has a more active bass line.



Sixth system of musical notation. The key signature changes to three flats (Bb, Eb, Ab). The right hand has a melodic line with a *p* marking. The left hand has a more active bass line.



4

*pp* Solo Violin

Andantino (♩. = 63)  
*rit.* *pp* *a tempo*

5

First system of musical notation, measures 1-6. The key signature is three sharps (F#, C#, G#). The music features complex chords and melodic lines in both staves.

Second system of musical notation, measures 7-12. The music continues with intricate harmonic structures and melodic development.

Third system of musical notation, measures 13-18. A box containing the number 6 and the tempo marking  $\text{♩} = 80$  is placed above the staff. The word *cantando* is written below the staff. The music includes a variety of rhythmic values and chordal textures.

Fourth system of musical notation, measures 19-24. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The key signature changes to two sharps (F#, C#).

Fifth system of musical notation, measures 25-30. The music includes a section marked *resc. molto* (rescendo molto). The key signature changes to one sharp (F#).


Sixth system of musical notation, measures 31-36. The music is marked *ff poco mosso* (fortissimo poco mosso). The key signature changes to one flat (Bb).



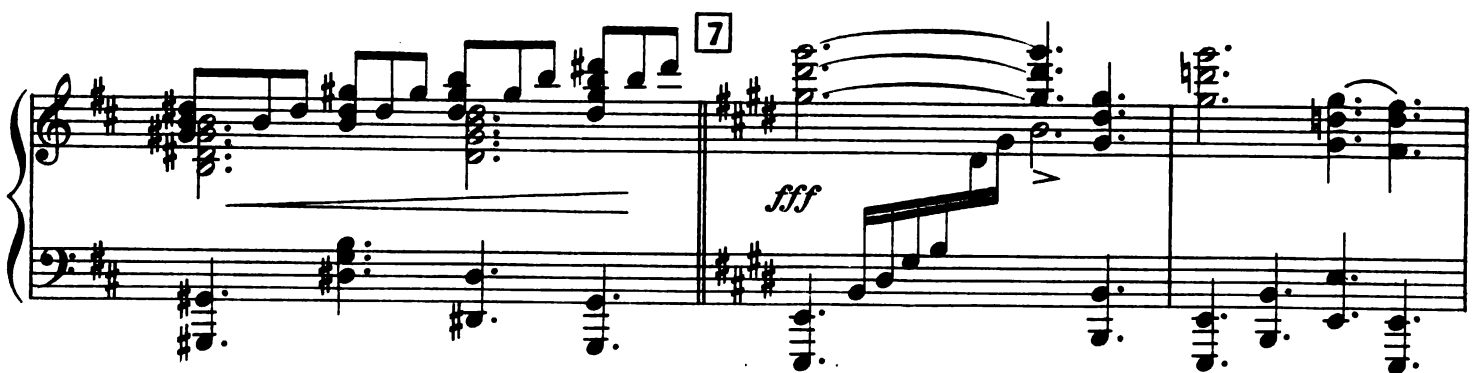
First system of musical notation. The treble staff features a complex melodic line with many accidentals and ties. The bass staff provides a harmonic accompaniment. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).



Second system of musical notation. The tempo marking *agitato* (agitated) is present. The music continues with intricate melodic and harmonic development.



Third system of musical notation. The treble staff has a very active, rapid melodic line. The bass staff has a more rhythmic accompaniment. The dynamic *ff* is indicated.



Fourth system of musical notation. A measure rest of 7 measures is indicated above the treble staff. The dynamic *fff* (fortississimo) is present. The system concludes with a repeat sign.



Fifth system of musical notation. The system includes measure rests of 18 measures in both the treble and bass staves, followed by a final melodic phrase in the treble staff.

First system of musical notation, piano score in G major, 12/8 time signature. The right hand features a complex melodic line with many accidentals and a final sharp sign. The left hand provides a harmonic accompaniment with various rests and notes.

Second system of musical notation, piano score in G major, 4/4 time signature. The right hand continues the melodic development with slurs and accents. The left hand has a more active role with eighth and sixteenth notes.

Third system of musical notation, piano score in G major, 4/4 time signature. The right hand shows a dense texture with many notes and slurs. The left hand continues with a steady accompaniment.

Fourth system of musical notation, piano score in G major, 4/4 time signature. This system includes stage directions: "Curtain" and "Empty stage. A triangular Cl." (Clarinete). Dynamic markings include *ff*, *mf*, *f dim.*, *p*, and *marcato*. The notation includes trills and various articulations.

valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm

Fifth system of musical notation, piano score in G major, 4/4 time signature. This system includes the stage direction "espr." (espressivo) and the instrument "Ob." (Oboe). Dynamic markings include *p*, *pp*, and *ppp*. The notation features slurs and various note values.

Chorus of Peasants (off stage)

8 Lo stesso tempo

SOPRANO

ALTO

TENOR

BASS

In low - ly and rude land Our

In low - ly and rude land Our

In low - ly and rude land Our

In low - ly and rude land Our

Lo stesso tempo (♩ = 100)

*p*

*ppp*

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low

folk are fain to dwell, By corn - land and wood - land Or fal - low

*dim.*

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A



## The Old Man

O.M. *The Forester* I am not so swift as once I was.

F. Stir thyself, Gaf-fer. The rest are home by

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

*p*

O.M.

F. now. Hark to them! Art thou grown too old to

well.

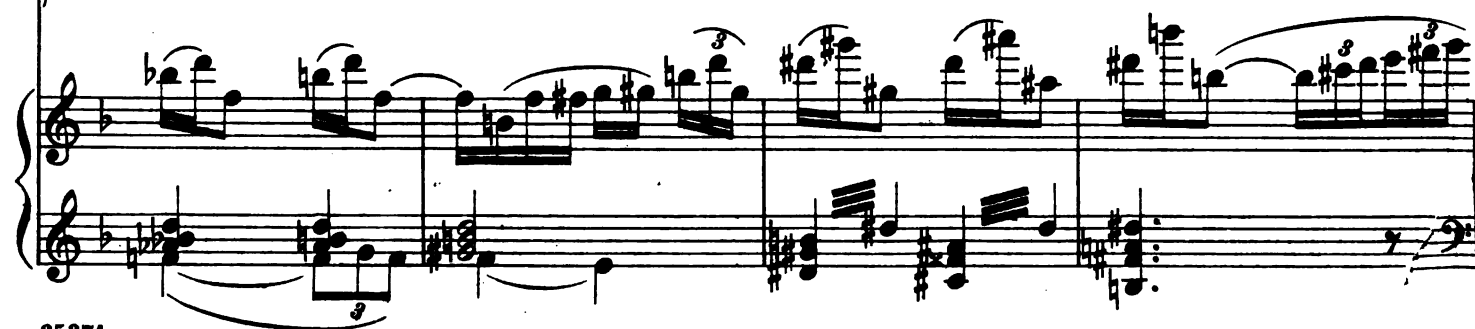
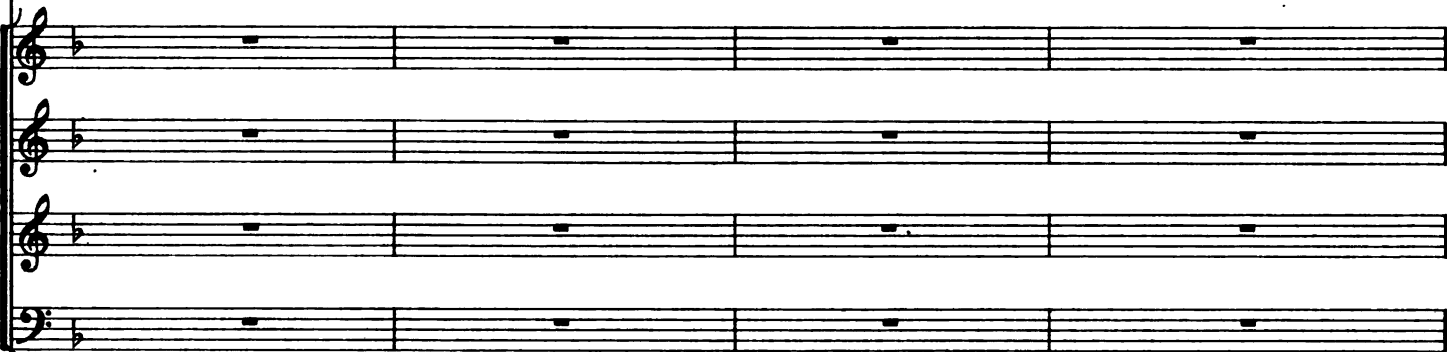
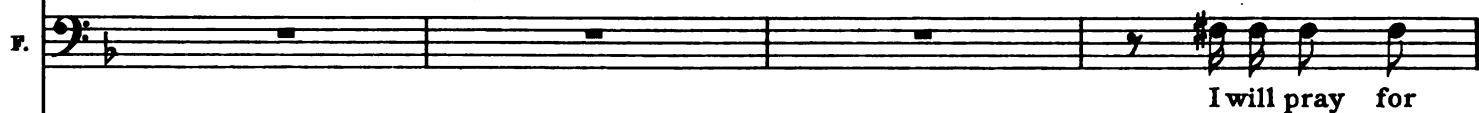
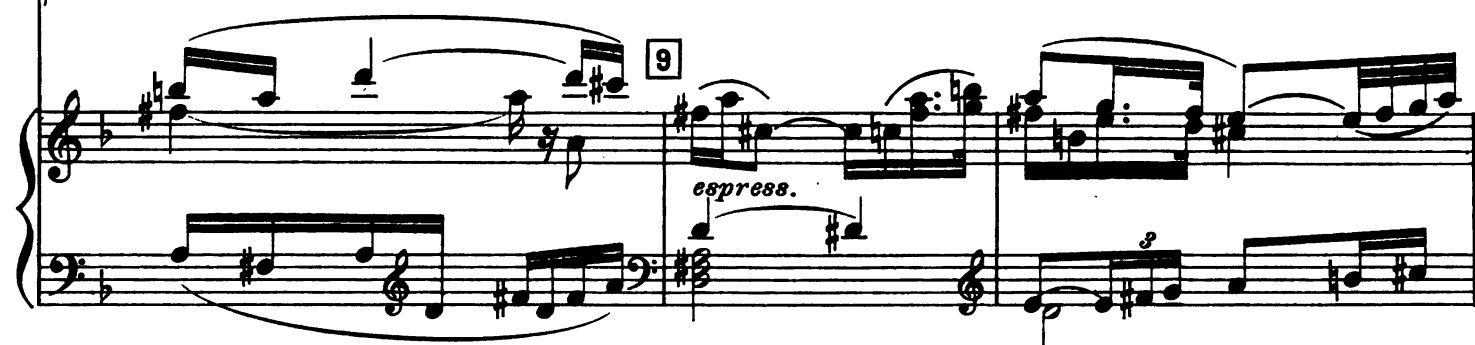
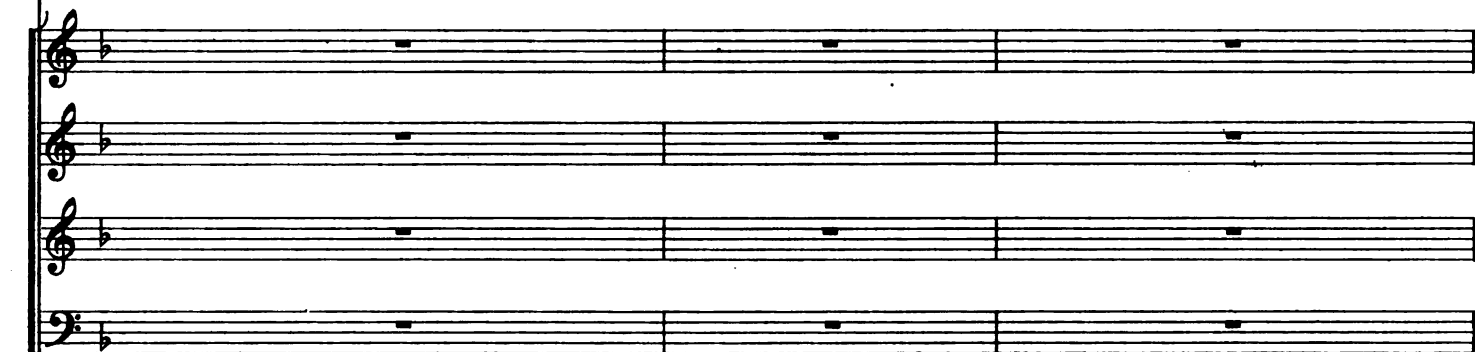
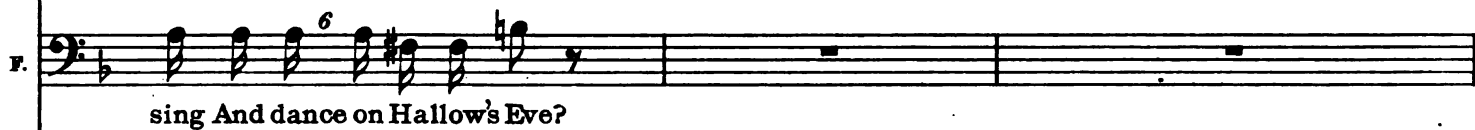
well.

well.

well.

well.

(Rosamund appears on the balcony. She looks out over the valley and listens. Passing peasants greet her)



O. M.

F.

her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O

*più f* By sun - - beam and

*più f* By sun - - beam and

*più f* By sun - - beam and

*più f* By sun - - beam and

By sun - - beam and

O. M.

F.

Saints of the blessed Abbey, pray for me, And bring a bless-ing on my soul.

Lord!

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

(Third Peasant enters and listens)

O.M.  No need to spoil a man's prayers.

F.  Ay, old ho-li-ness, We must be

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -



F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

 *poco f*

3. P. *Look at the sun! Is this an-y sea - son for prayers? We shall be*

F. *souls.*

*and Cre - - do And kneel a - round her*  
*dimin.*

*and Cre - - do And kneel a - round her*  
*dimin.*

*and Cre - - do And kneel a - round her*  
*dimin.*

*and Cre - - do And kneel a - round her*  
*dimin.*

*dimin.*

3. P. *tak-en by the elves if we de - lay much longer.*

F. *Let us go!*

*shrine.*

*shrine.*

*shrine.*

*shrine.*

*shrine.*

*pp*

*pp*

*pp*



musical score for the first system, featuring piano and bass staves. The piano part includes triplets and the marking *marcato*. The bass part has a *cresc.* marking.

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

musical score for the second system, continuing the piano and bass staves. The piano part includes dynamic markings *ff* and *fff*.

who is not visible to the audience)

musical score for the third system, featuring piano and bass staves. The piano part includes the marking *poco più mosso*. The bass part includes the marking *fff (♩ = 112)* and *dimin.*

musical score for the fourth system, featuring piano and bass staves. The piano part includes the marking *p*.

musical score for the fifth system, featuring piano and bass staves. The piano part includes the marking *dim.* and the bass part includes the marking *pp*.

11 Chorus of Men

TENORS *p*

BASSES *p*

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

(♩ = 96)

*p* Bell of the Abbey

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

(Rosamund disappears within the Abbey)

gain!

gain!

ob.

Bells  
(Tubes)

12

(Robin enters after two or three peasants. They kneel, then rise and proceed)

**Tubes**

**Organ**

**Ped.**

*f*

*poco rit.*

**Abbey Bell**

**Robin (going)**

**Allegretto (♩ = 100)** (Corvain enters, across the bridge)

**13**

Rn. So we who bear her bur - den -

C. Hold you there!

**Corvain**

*p* *f* *poco agitato*

(bowing to Corvain)

Rn. *Gramer-cy for thy*

C. *Fel-low!*

*accel.* *sfz* *ff*

Rn. *fel-lowship, Good master! See how fast my honors fall: Poor*

*accel.* *a tempo* *mf* *(♩ = 120)*

Rn. *Ro-bin is become the mate of lords, And fel-low to the brother of the*

*p*

Rn. *King!*

C. *Corvain*

*Be done, dog! Tell me, which way went the*

*f agitato* *sfzp* *sfzp*

Rn.  Shall a dog look what way a king should go?—

C.  King?

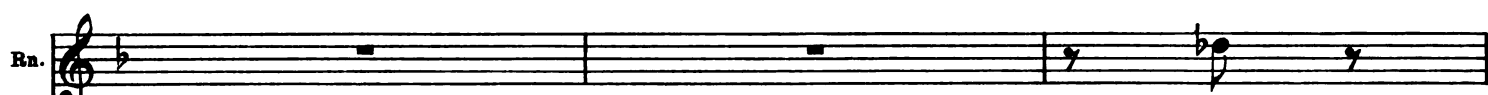
 *sfz*

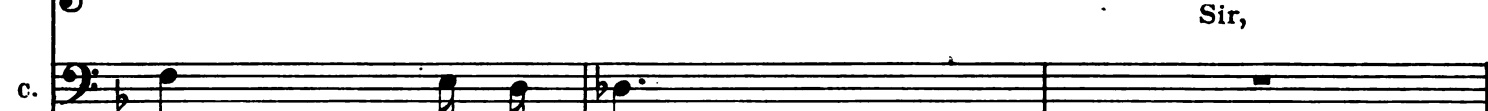
Rn.  14

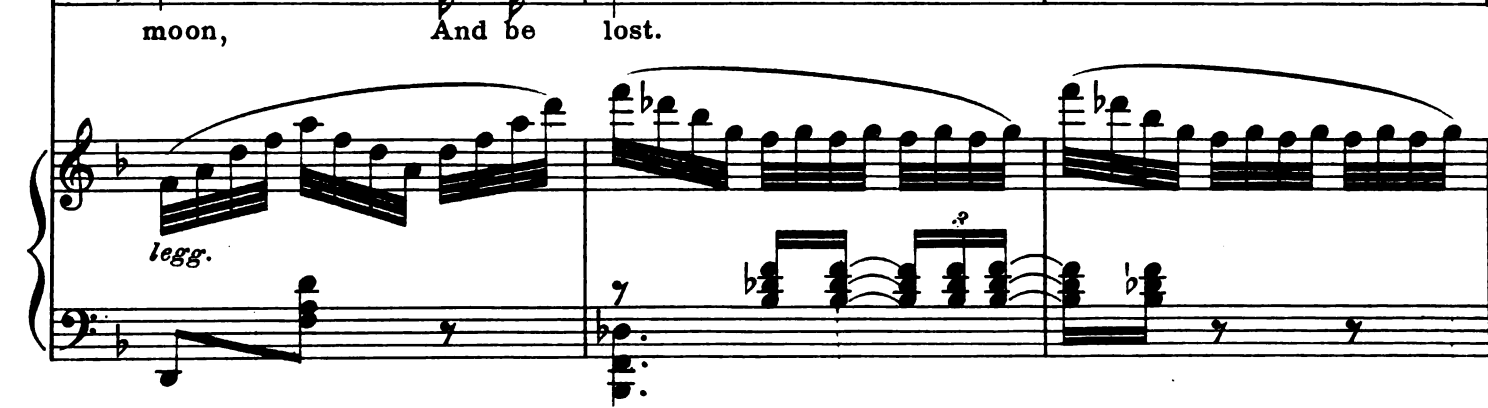
C.  Ay! lest the King run forth to bay the

*poco animato* (♩ = 132)

 *f*

Rn.  Sir,

C.  moon, And be lost.

 *legg.*



Rn. which king?

C. My broth - er, oaf! Are there so

Rn. (seated on the edge of the gulf)

C. The good

man - y?

*dim.*

Rn. and counting on his fingers)

sis - - ters here, They say we have a King in heav'n.

*p*

Rn. The folk In the vil-lage yonder, they tell wonders too;

Rn. They say there is a king in Fair - y - land. —

*pp* *delicatiss.* *e tenuto*

Rn. Now of these three to lose one —

*p*

C. Corvain.

Answer me! Saw ye the King in the

*sfz p* *cresc.*

C. (angry)

for - est?

Rn. Robin

Sir, I have seen No man to-day more like a king than thee. —

*p* *Meno mosso*

16

Corvain moves angrily

More like!

*leggiere scherzando*

*p*

*f* *strepitoso* (♩ = 132)

(Robin dodges)

What now? Come hither.

(Robin nods)

*p poco rit.*

Ob.

(nod)

Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

*pp*

gulf between us.

*p*

(Robin picks up a pebble  
and tosses it into the gulf.  
The pebble drops)

Corvain

17 *more quietly*  
*più mosso*

C. *Ob.*

Hearken! Went he not Clad as a

*p*

C. pil - grim, in gray weeds, with staff And san - dal? Would ye know him

Rn. Robin

I have known

C. so?

*Più mosso*

*f*

*dim.*

Rn. man-y seek the Ho - - ly Land - Poor folk, like

*p*

*p*

Rn. us; dry women, lone-ly men, And such-like. But a

Bssn.

18 (♩ = 120)

Rn. king! Why, look ye now,

*p* *dim.* *fz* *p*

(♩ = 132)

Rn. 'Tis a-against na-ture! If we tell that tale, Men will but say that we have

*pp* *mysteriously* *poco rit.*

(♩ = 96)

Rn. murdered him For the sake of his crown.

C. Corvain

Dost thou say so, Vil-lain?

*pp* *pp* *f* *Agitato*

**Robin**

Rn. The saints for - - bid! I on-ly say We dare not lose him.

*p tranquillo*

**Corvain**

19 *agitato*

C. Fel-low, must I be My brother's keep-er?

*f agitato*

*solenne p*

**Robin** *commodo*

Rn. Brother to a crown, And fel-low to a

*Allegretto (♩ = 120)*

*p*

(Robin makes two gestures of decapitation)

Rn. clown - Ay, noble Sir, Or -

*f*

*Esca.*

*Cl.*

20

Mosso (♩ = 63)

(Robin has an inspiration)

Rn. A - ha! See now:-

*sfzpp subito* *pp*

Rn. This is Hal-lows' Eve, ——— No night for prince or

Rn. pil - - grim wan - - d'ring, For

Tempo di Valse

*rit.* *a tempo* *p*

Rn. who - so seeks ——— the Ho - ly Land to - night ———

21

Rn. May chance on Fair-y-land a - thwart his way.

*poco ten.* *pp* *ten.* *pp*

Rn. Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

(♩ = 188)

Rn. gob - lins have him, or the gnomes Took him

Rn. to be their king,

*poco f*



22

Rn. or he hath seen A Sing - ing Wo - man in the

*pp*

Rn. wood, and gone To slumber at her side for seven

Rn. years, And wake a mad - - man.

23

Rn. *poco rit.* *a tempo*

There now — is a tale Folk will be - lieve!

*poco f*

Rn. Say I well?

Rn. Say I well?

C. Corvain *f*

Thy long tongue One day will

C. crop thy long ears. E-nough! Go, Rouse the village!

24 *poco animato*

Robin

Rn. On this night?

Ho - ly Saints!

Hal - lows' Eve?

Rn.

Nev-er a soul stirs from his door -

*poco animato*

Rn.

25

There be too many a-broad who have no souls:

(Bell)

Rn.

**Rn.** *ff* (Robin hears the nuns)  
Not fortwenty kings!\_

**C.**

**Chorus of Nuns (off stage)**  
*f*  
In sem - - pi - - ter - - na

**The Abbey Bell**

**Rn.** (Robin goes)  
Marry, here be more Seekers af-ter lost crowns!

**C.** *Corvain*  
Wait, thou!

sae - - cu - la.

*dimin.* *p*

*One Voice (Soprano, in the Abbey)*

V. A - - - men.

Rn. Not I! It is not good to walk too near the throne. Give ye good

*sfzpp* *pp legg.*

V. In sem - pi - ter - na

Rn. e'en, Brother, and keep ye safe From them who walk in

*p*

26 (Robin goes out) *ad lib.*

V. sae-cula. A - ve Vir-go glo - ri - o - sa!

Rn. dark - ness!

C. Corvain (growling)

In-solent!

Chorus of Nuns (within)

A - - - men.

A - - - men.

28 (♩ = 92)

## Chorus of Nuns

Moderato

*a tempo**p* SOPRANO I

A - ve Vir - go glo - ri - o -

*p* SOPRANO II

A - ve Vir - go glo - ri - o -

*p* ALTO I

A - ve Vir - go glo - ri - o -

*p* ALTO II

A - ve Vir - go glo - ri - o -

glo - ri - o

Moderato ( $\text{♩} = 80$ )

Organ

*p a tempo*

Harp (off stage)

Corvain (turning away down stage)

c.

O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

*mf* Organ

c. *3* *2* *3*

tween me and my will, Whose dreams rise like smoke a-cross my way,

Con - so - la -

gra - ti - o - sa Con - - so - la - trix - ho - mi - num: -

gra - ti - o - sa Con - - so - la - trix

gra - ti - o - sa Con - so - la - trix, con - so - la - - trix

gra - ti - o - sa Con - so - la - trix -

**One Voice**

v. In sem-pi-ter-na sae-cu-la, —

c. How long? I shall remember!

trix.

*mf* A - - men. *pp* A -

*mf* ho - mi - num. A - - men,

*mf* ho - mi - num. A - - men.

*mf* ho - mi - num. A - - men.

*mf* ho - mi - num. A - - men.

27

- ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

*pp* A - ve Ma - ter, quae pri - mae - vae. Ma - tris ma - la pel - lis E - vae

*pp* A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

*pp* A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

*pp*

27

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae. Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

*pp*



(The nuns appear at the Abbey door and are issuing forth....)

num!

num!

num!

num!

*pp* Orchestra

*dolce*

.... Myriel is at the head and Rosamund in white at the end of the procession)

*mf* 28

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

*mf*

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

*mf*

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

*mf*

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

*mf* 28

*cresc.*

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

*cresc.*

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

*cresc.*

Du-cent an-ge - lo-rum cha-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

*cresc.*

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

*cresc.*

*pp*

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

*pp*

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

*pp*

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

*pp*

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

*pp*

(The entire Chorus of nuns has now come forth)

29

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Nu -

Con - di - tor in gre - mi - o! Nu -

29

*f poco più animato*

Re.

\*

nu - trix an - ge - lo - - - - - rum,

nu - trix an - ge - lo - - - - - rum,

- trix Re - gis an - ge - lo - - - - - rum,

- trix Re - gis an - ge - lo - - - - - rum,

Re.

\*

(The nuns hang garlands upon the shrine)

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*f*

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

*poco rit.* *pp* **30**

te - ri - um; Va - ni - ta - te Fac de - vo - tam,

*poco rit.*

te - ri - um; — Fac de - vo - tam,

*poco rit.* *pp*

te - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

*poco rit.* *pp*

te - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

**30**

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

*And.* \*

*più animato*

- do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

*più animato*

- do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

Quan-do tan-dem, quan-do fo - - re,

Quan-do tan-dem, quan-do

(♩ = 60)

*più animato*

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo - re Spon-sus mi - hi Pa - ret in - tra —

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? Quo ju-cun-do spes a -

*cresc.*

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

*cresc.*

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

*cresc.*

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

*cresc.*

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

*cresc.*

*ff* (The nuns move back into the Abbey) *p*

a - - - vit a - ni - - mam. 0

*ff* a - - - vit a - ni - - mam.

*ff* a - - - vit a - ni - - mam.

*ff* a - - - vit a - ni - - mam.

*ff* (♩ = ♩) *p*

32

— a - ma - tor am - plec - ten - de, To - tam me in

*p* O a - ma - tor am - plec - ten - de, To - tam me in

*p* O a - ma - tor am - plec - ten - de, To - tam me in

*p* O a - ma - tor am - plec - ten - de, To - tam me in

32 (♩ = 84)

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de



I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

mo - do re - i, In - - - - fer ca - ri - ta - tem

mo - do re - i, — In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

*pp*

33

(Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i; in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

33 (♩ = ♩)

*p*

## Myriel

Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

*Quae*

such joys as are not thine. What is thy will? Corvain

Little e-nough, good

Quae de - spernit a - li - a!

Quae de - spernit a - li - a!

de - spernit a - li - a!

Quae de - spernit a - li - a!

*poco più animato*

**34**

*f* *s*

mother. On-ly to seek your saint-ly king, Auburn.

*mf* A - - - men!

*mf* A - - - men!

*mf* A - - - men!

*mf* A - - - men!

**34**

(with evil emphasis)

If he be long away my will May count for something more. Look to it.

*f* *s*

(♩ = 100)

**Myriel**

Thou? Sure-ly, then we shall have a king in - deed!

*f* *s*

Corvain

What,

c. have ye no more news of him than I, His brother? Ye be

c. women still - some one In this un-mann'd communion, brides of heav'n,

35

c. Might so far sin as to have heard his voice Sing-ing, and

c. caught the gleam — of his red hair A-cross the val-ley?

## Myriel

(Myriel turns away contemptuously)

M. I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

*mf*

## Rosamund (advances timidly to Myriel)

Rd. Mother - Myriel

M. Rosamund - thou?

*dim.* *espress.* *dolce* *pp*

36

M. The king - Is he lost?

C. Corvain (roughly)

*f* *fl.* *p* *Ay,*

C. or gone to kneel by tombs And feast his soul on saints' bones.

## Rosamund (to herself)

Rd. I have dreamed Such an one should be king! Corvain

C. In Fair - y - land, may be.

*ad lib.* *p* *animato*

## Moderato

C. Ha! ha! ha! He is half minstrel, half Priest,

## Rosamund (quite unmindful of Corvain's coarseness)

Rd. I never saw a man so

C. al - to - gether fool. The rest is man.

*p* ( $\text{♩} = 66$ )

Rd. beau - ti - ful - So George against the dragon might have gone, Or

*pp* *marcato* ( $\text{♩} = 72$ )

38 Myriel expresses silent disapproval  
*poco mosso*

Rd. Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

*mf*

(♩ = 88) Ob.

*p*

Cl.

*pp* *dim.* *pp*

39 Rosamund  
Lo stesso tempo (♩ = ♪)

Rd. Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

*ppp*

Rd. world — Where the sun crowned the hills with gold, and all The



Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-wear-y folk

*pp* *p*

Rd. re-turn-ing home Blew down the blos-som-y breeze thro' the

*pp*

Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

*pp*

Rd.

## Lo stesso tempo

Rd. I saw one rid - ing on a great red steed.



Rd. Glo - rious in gold - en ar - - - -



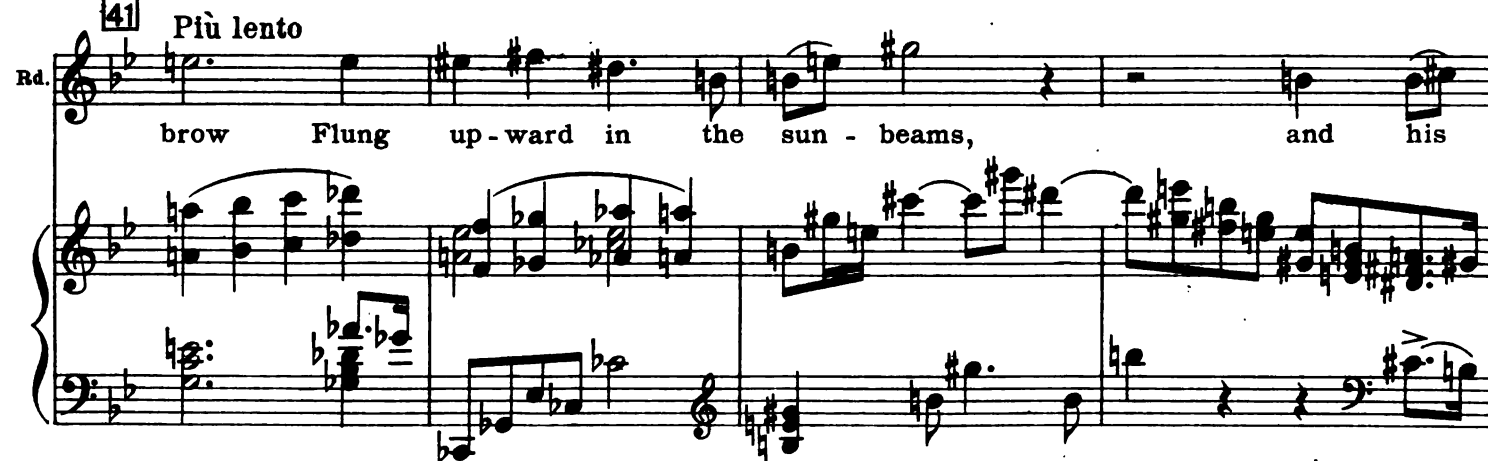
Rd. - mor, with his



## 41

## Più lento

Rd. brow Flung up - ward in the sun - beams, and his



Rd. hair \_\_\_\_\_ Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - - gel, ahl he

Rd. plunged down The mountain, o - ver the riv - er, \_\_\_\_\_ thro' the vale In - to the

Rd. *for-est!*

*ff con fuoco*

3

Corvain (trying to break into the scene)

*coarsely f*

C. *So ho! Stole a-way!*

*meno f*

*dim.*

3

44

Myriel (quietly, rather meek)

Moderato

M. *Child, were thine eyes up-on thy beads, to see So*

*p*

Rosamund

Rd. *Therefore the world seems all*

M. *fond-ly? There is a gulf between Thee and the world.*

C. *Corvain*

Bah!

*p*

*p*

*animato*

Rd. Won - der - ful as a dream of Fair - y - land. Corvain (derisively)

C. Fair - y - land!

*p*

Myriel

M. Have a care lest thou raise up The dust of carnal dreams against the light, And

*p*

45

Rosamund (with enthusiasm)

Rd. I do not love to look up-on the

M. gazing on bright clouds despise the sun! 45 (♩ = 96) *pp*

Rd. sun— Only by his light to behold all else— And find it fair.

Rd. Mother, I know the world Turns ashes, yet — how shall I dream of heav'n

Rd. If not — by ev - 'ry sign — God shows us here?

46 Rd. The sweet songs and rich blossoms and kind

Rd. eyes, — The glo - - - ry and the

47 *pp*

Sd. gladness and the pow'r, Are these e - vil?

*pp* *espr.* *pp*

**Corvain (maliciously delighted)**

**Allegro**

**Answered! Well answered! See The saint**

*f* *accel.* *ff accel.*

The image shows a musical score for a vocal part and piano accompaniment. The vocal part is written in bass clef with a key signature of three sharps (F#, C#, G#). It consists of three measures of music. The first measure starts with a whole rest, followed by a quarter note G#4, a quarter note F#4, and a quarter rest. The second measure starts with a whole rest, followed by a quarter note F#4, a quarter note E4, and a quarter note D#4. The third measure starts with a whole rest, followed by a quarter note D#4, a quarter note C#4, and a quarter note B3. The piano accompaniment is written in treble and bass clefs with the same key signature. It consists of three measures. The first measure starts with a fortissimo (f) dynamic and an accelerando (accel.) marking. The second measure starts with a fortissimo (ff) dynamic and an accelerando (accel.) marking. The third measure starts with a fortissimo (ff) dynamic and an accelerando (accel.) marking. The piano part features complex chordal textures and rapid sixteenth-note passages in the right hand, while the left hand provides a steady bass line.

The musical score is for a piece in 3/4 time, marked with a tempo of 60 (♩ = 60). The key signature is three sharps (F#, C#, G#). The score is divided into two systems. The first system contains measures 46 and 47. The second system contains measures 48 and 49. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The lyrics are: "speechless! Pret-ty one, live,". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano). A measure number box with the number 48 is located at the beginning of the second system.

Musical score for the song "Laugh, Love, To-day, To-mor-row". The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The vocal line is in the soprano register, and the piano accompaniment is in the right and left hands. The lyrics are: "laugh, love — To - day. To - mor - row -". The piano part features a prominent melody in the right hand, often played with a crescendo, and a supporting bass line in the left hand. The score is divided into measures by vertical bar lines.

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. *Ay, to - morrow! Child, Thou hast thine answer!*

Rd. *Poco lento* *Rosamund* [49] *I have sinned -*

M. *This is he who loves earth!* *Poco lento* [49] *espress.*

M. *Myriel* *Go! seek for-give-ness. Pray the white saints wash thee pure of earth, and*

Rd. *Rosamund* *pp* *ad lib.* *Where lies the road To*

M. *show Thy heart the way to heav'n.* *pp rit.*



*a tempo* **50** Allegro

Rd. Fair-y-land? Corvain (pointing behind them) *f*

C. Lo, ————— where he

*a tempo* **50** Allegro

*pp* *f* *l.v.*

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rd. Rosamund *sempre più agitato*

I pray thee, let me wait to see his face, No - ble and

M. Myriel *sempre più agitato*

O-bey! There is a devil in thee! What, shall I Be

C. *sempre più agitato*

comes! Arch - an - - gell Prince of dreams!

*p* *sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an-gell! Prince of dreams! See him!

Con moto moderato

Rd. but now! (Myriel forces Rosamund out) (Auburn enters)

M. stub-born? What, un-will-ing? Go! (calling to Auburn)

C. Lo, where he comes! Ha! ha! ha! Late!

Con moto moderato

*ff* *sfz* *p leggiero*

C. too late! Here was a pret-ty la-dy, fain To fol-low thee to Fair-y-land!

*p.*

Auburn **51** *ad lib.*

A. I love A la-dy in the Ho-ly Land.

C.

*pp ten.* *teneramente*

(scornfully)  
*a tempo mosso*

C. *mf a tempo mosso*

Ho - ly Land, Fair - y - land, it is all one.

*ff*

C. 52

Mean - while, who shall be king here?

*f*

A. Auburn *Andante tranquillo*

Is the name Of king so great a mat - ter?

*p colla voce*

C. Corvain (to Auburn) *Allegro* Con moto moderato (♩ = 76) (to Myriel)

So they say. How think ye? Did the Lord mis - take, and

*f a tempo* *p*

C. send The Saint in - to the world be - fore \_\_\_\_\_ the King? Or \_\_\_\_\_

M. Myriel (shocked)  
We have

C. did the wo-men blun - der, and change the babes?

*p*

M. [53] heard e-nough blas - phe-my! Auburn

A. Nay, — what harm In a word? We know him well for

*agitato* *f* *p a tempo*

A. (He turns to Corvain)  
one whose love Covers her shame \_\_\_\_\_ with laughter.

*legg.* *pp*

(with great dignity)

A. *ad lib.*

Take the crown, In God's name, broth-er; and with all my

*p* Brass *pp* *f*

M. **54** Myriel (interrupting violently) *agitato*

Not so! Hold! (to Myriel, quietly)

A. heart Be thou— Shall I

*espress.* *f* *agitato* *ff* *p legg.*

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

*pp*

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

*pp* *pp poco ten.*

## Myriel (angrily)

M. *12/8*

A. *12/8*

These are dreams. I out-grow them.

*agitato*

*f*

*p.*

## 55 Moderato

A. *12/8*

C. *12/8*

Corvain

Or an ab-bess? Come, give up Thy toys to thy nurse, child—

*pesante*

Moderato

*mf*

M. *12/8*

A. *12/8*

C. *12/8*

Myriel

Nev-er to such a

Nay, To a broth-er, if he will.

thy dry nurse.

*agitato*

*f*

*p*

*pp*

*sfz*

**56** Più mosso

broth-er!

Go and pray, wo-man! Leave men\_\_\_\_\_ To deal with

Più mosso

*f*

*accel. poco a poco*

A pic-ture-book of souls; A game of life and

men.\_\_\_\_\_ Go and pray! Leave men\_\_\_\_\_ to

*accel. poco a poco*

death; a toy\_\_\_\_\_ where-by,

deal with men! Here is that Where - fore,

M. Since the be-gin-ning of the world, strong hell \_\_\_\_\_ Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

57 **Allegro molto**

M. heav'n. —

C. (Ω) (Myriel and Corvain glower at each other savagely)

Shall I yield This to her?

**Allegro molto**

*ff*

Myriel (gesturing toward the shrine)

M. Not to me:

(The tension relaxes)



**Molto moderato** (♩ = ♩)  
(Myriel smiles)

M. to one who was A wo-man, and now reigns throned o-ver all, Moth-er and

*ppp* *pp*

M. Maid and Queen...

*pp*

A. Auburn 58

Let it be sol

*rit.* *marcato*

**Allegro moderato**

A. And o-ver all our land

*f*

A. shall blow the flow'rs Of E - den!

*cresc.*

Con anima ( $\text{♩} = 60$ )

A. Women shall bear, And men la - bor un - gov-erned.

A. There shall be No law but love, no

*cresc.*

A. crown save on whose brow Burns the Star of the

*ad lib.* **59** *espress.*

A. Sea, and in her heart The red Rose of the world!

*colla voce* *pp*

c. *poco pesante*  
Ay, ay, she died Some years back.

c. Let be, there are crowns in

c. heav'n Al - read - y. Al - so there are

c. *poco a poco più mosso*  
maids a - live That may be

c. *poco a poco più mosso*  
moth - ers. In the dev - il's name,

25371

C. *Let the kings reign — and the saints pray! Come home,*

*accel.*

C. *Take a wife, rule thy king - dom, be — a*

*ff sfz*

M. *Myriel ff Allegro molto*

*In the dev-il's name? (losing patience)*

C. *man! O, God's — Ma - ry's —*

*sfz mf cresc. Allegro molto*

C. *the saints, — The*

**61** *Presto sfz*

c. *gob - lins'!*

*sfz* *sfz* *sfz*

c. (dangerously quiet) ( $\text{♩} = 100$ )

Fool, I would give life for this, Ay,— or

*sfz* *p* *poco sfz* *f*

62 Myriel

Be thou ware—

Auburn *ff*

Cor - vain!—

c. take life. Be - ware!

62 *fff*

M. Of fire from heav'n! A -

*ff*

M. void! We have en-dured O-ver-long. Be-

63 M. gone from us, ere that Pow'r Whose word I bear re -

M. move thee from His sight For ev-er! Give back! *(Corvain retreats)*

*ff*

across the bridge) 64

M. Hith-er! Thy sword, my son, Thy

A. Auburn  
Let thy foes all per - ish! all per - ish!

M. sword! Break down the bridge! <sup>(Blow)</sup>

A. Cor - vain! Per - ish!

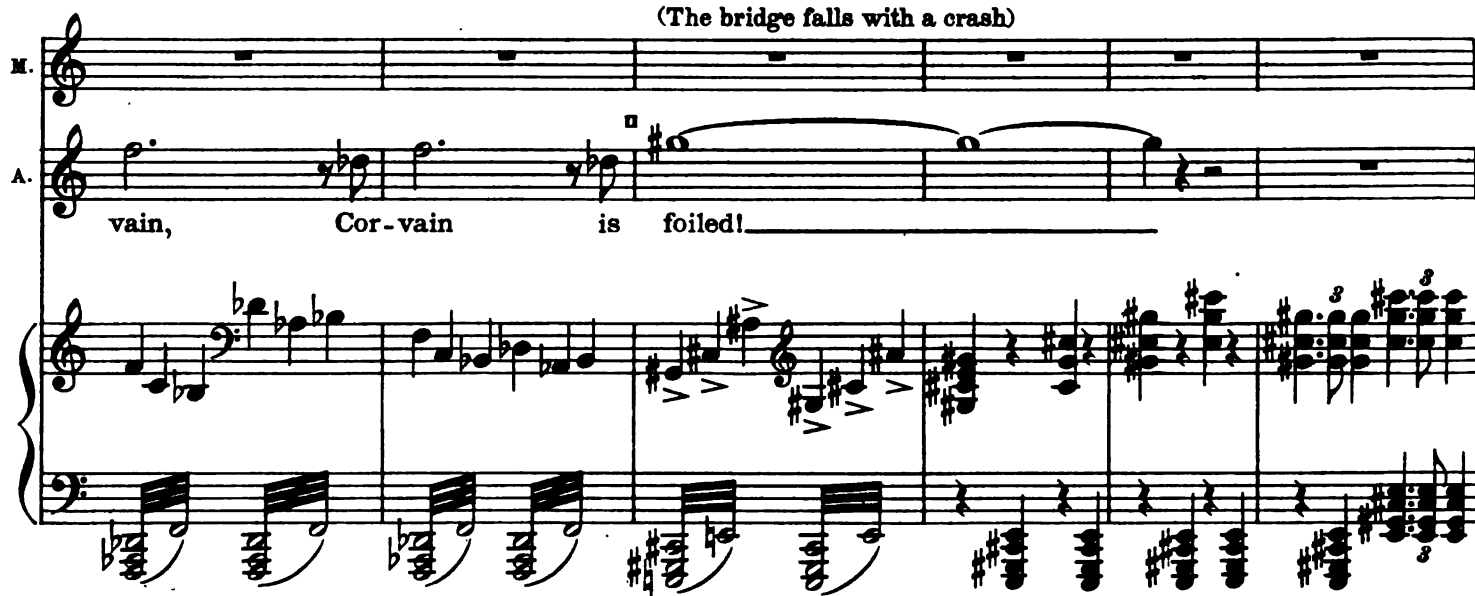
(Auburn strikes the bridge with his sword)

M. Break the bridge down!

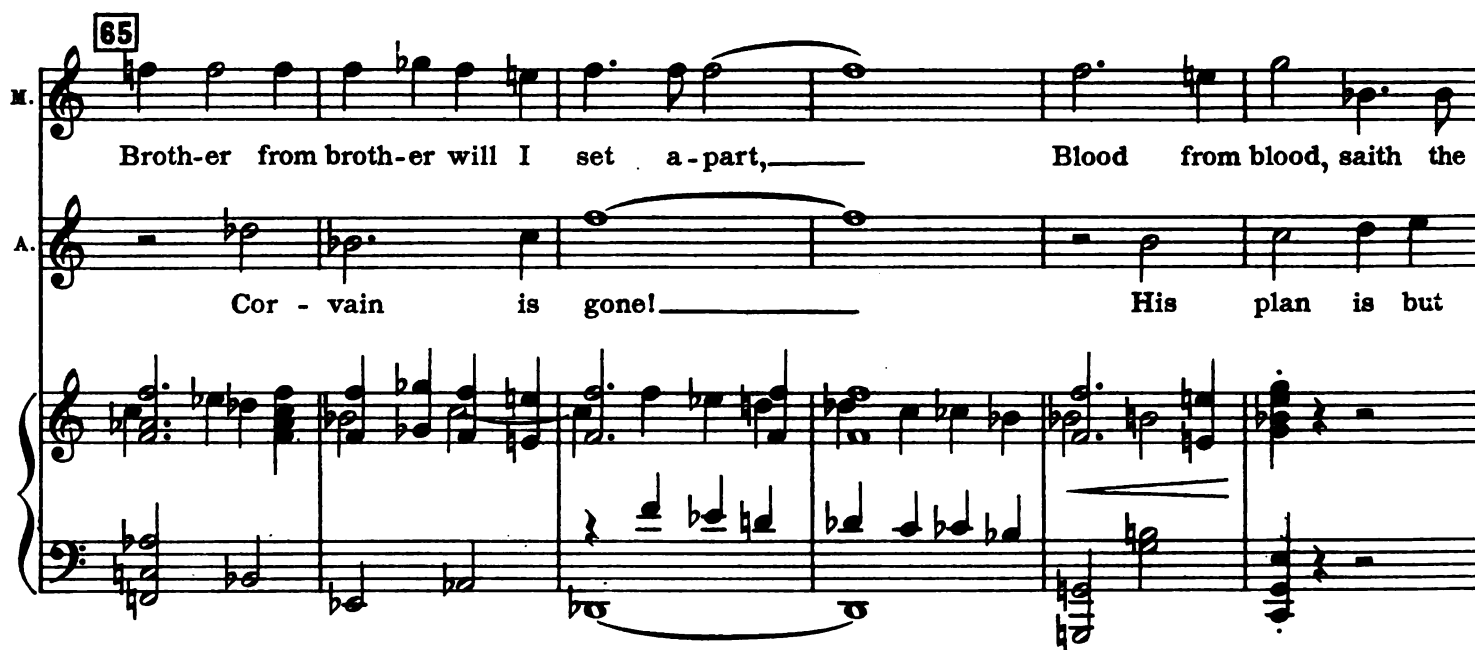
A. Per - ish! Per - ish! Cor-

8. Cymbals *molto pesante*

(The bridge falls with a crash)

M. 

A. vain, Cor-vain is foiled! \_\_\_\_\_

65 M. 

Broth-er from broth-er will I set a-part, \_\_\_\_\_ Blood from blood, saith the

A. Cor - vain is gone! \_\_\_\_\_ His plan is but

M. 

Lord! \_\_\_\_\_

A. vain! \_\_\_\_\_



## 66 Presto

The musical score consists of six systems of piano and bass staves. Measure 66 is marked 'Presto'. The first system shows a complex melodic line in the treble clef with many sharps, and a bass line with sustained notes. The second system continues the melodic development. Measure 67 is marked with a box containing '67'. The third system features a piano (p) dynamic marking. The fourth system includes a 'dim.' (diminuendo) marking. The fifth system is marked 'pp' (pianissimo). The sixth system includes the instruction '(Anburn kneels and offers the crown to Myriel)' above the staff. The score concludes with a double bar line.

Moderato

Single voice (within)

V. In sem - pi - ter - na sae - cu - la.

M. Myriel

A. Auburn

Moth-er, now thy bless-ing.

SOPRANO I

SOPRANO II

ALTO I

ALTO II

Chorus of Nuns (within)

A - men.

A - men.

A - men.

A - men.

A - men.

68 Moderato

mf

p

V. A - ve Vir - go glo - ri - o - sal

A.

Corvain (growling. . . . . disappears in the darkness) Mother, far more than mother,

C. Holds the world such an-oth-er John - a-dreams?

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

pp

pp

A. 

Thou whose eyes Out of all a-zure skies look down on me, Whose

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

A. 

hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Organ 

A. 

Where brooks laugh in the sun, whose robe flows green. A-long the

la-ta sae-vae Gen-ti nos - - - - - traë Do-mi-num.

la-ta sae-vae Gen-ti nos-traë Do-mi-num.

la-ta sae-vae Gen-ti nos-traë Do-mi-num, Do - - mi-num.

la-ta sae-vae Gen-ti nos - traë Do-mi-num.

*p*

A. 

spring-time. Lo, now e-ven I, A prince of dreams, lay my poor glo-ry down,

Quan-do tan-dem, quan-do fo-re

Quan-do tan-dem, quan-do fo-re

Quan-do tan-dem, quan-do fo-re

Quan-do tan-dem, quan-do fo-re

70

*pp* *pp* Brass

*p*

A. 
  
—La-dy, be-fore the darkness of thy shrine While I go forth to find thee, O
   
Ut lae - tan-ti cum tre-mo-re.
   
Ut lae-tan-ti cum tre-mo-re.
   
Ut lae - tan-ti cum tre-mo-re.
   
Ut lae-tan-ti cum tre-mo-re.

71 
  
let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the
   
legato
   
3

A. 
  
mean - ing of this dream Where-in we toss, long-ing;
   
3 3

A. *the har-mo-ny Where all earth's dis-so-nan-ces*

**SOPRANO I** *pp*  
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

**SOPRANO II** *pp*  
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

**ALTO I** *pp*  
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

**ALTO II** *pp*  
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

**Chorus of Nuns**

A. *close and cling Sat-is-fied, full of sleep. Rose of the world!*

*pa - tri - am?*

*pa - tri - am?*

*pa - tri - am?*

*pa - tri - am?*

*pa - tri - am?*

**72** *pp dolce*

**Animato**

A. 

Lift up mine eyes from lov - ing dust,

A. 

And — let Thy glo - ry shine be - fore me as a star

A. 

Guid - ing my hap - pi - ness to Beth - - - le - -

**73** **Tempo come sopra**

A. 

hem!

Lift up my heart,                      Rose of the World, — and show Thy won - der ope-ning as a

**SOPRANO I**  
O a - ma - tor am - plec - ten - de, To - tam me in

**SOPRANO II**  
O a - ma - tor am - plec - ten - de, To - tam me in —

**ALTO I**  
O a - ma - tor am - plec - ten - de, To - tam me in

**ALTO II**  
O a - ma - tor am - plec - ten - de, To - tam me in

*pp*

rose un-fold-eth Her deep heart under the dawn. — O Star — of the Seal

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, — Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de



74 *rit.* Tempo giusto

Rose of the world!

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

*rit.* *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

74 Tempo giusto (Lightning showing the figures of Auburn

*pp rit.* *pp* *ff*

and Corvain) (Corvain strikes)

*fff*

*p*

75

Allegretto (♩ = 66)

8

*p*

Fairy fires

8

shining

glowing

8

*sfz*

8

76

*ff*

*dim.*

*p*

*f*

8

Twinkling of lights

*pp*

increasing in rapidity

8

Detailed description: This is a musical score for piano, spanning measures 75 to 78. The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat and E-flat). The score is written for piano with a grand staff (treble and bass clefs). Measure 75 begins with a piano (*p*) dynamic and features a melody in the right hand with eighth-note patterns, accompanied by sustained chords in the left hand. The text 'Fairy fires' is written above the staff. Measure 76 continues the melody, with the text 'shining' and 'glowing' appearing. Measure 77 features a forte (*sfz*) dynamic and a more complex, rapid eighth-note melody. Measure 78 is marked with a box containing the number '76' and shows a dynamic shift from *ff* to *dim.* and then *p*, followed by a crescendo to *f*. The final measure of the system (measure 79) is marked with a box containing the number '75' and features a 'Twinkling of lights' (*pp*) section, followed by a section marked 'increasing in rapidity' with a crescendo. The score includes various musical notations such as slurs, ties, and dynamic markings.

(Corvain runs away finally)

8.....

8.....

77 TENOR (off stage)

*p a tempo*

Fairies When the sum - mer day — is done, And the saints in

BASS

And the saints in

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

set - ting of the sun: \_\_\_\_\_ Wak - en, Lit - tle Folk, a -

set - ting of the sun: \_\_\_\_\_ Wak - en, Lit - tle Folk, a -

8.....

**SOPRANO**

**ALTO** (off stage)

Here \_\_\_\_\_ are

Here \_\_\_\_\_ are

wak - en!

wak - en!

**78**

fears\_ to be\_ for - sak - en, Trea - sure giv - en, plea - sure

fears\_ to be\_ for - sak - en, Trea - sure giv - en, plea - sure

**78**

*leggiere*

tak - en; Fol - low, fol - low,

tak - en; Fol - low, *p leggiere* fol - low,

Fol - low, fol - low,

*p leggiere* Fol - low, fol - low,

Fol - - - - - low, fol - low

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

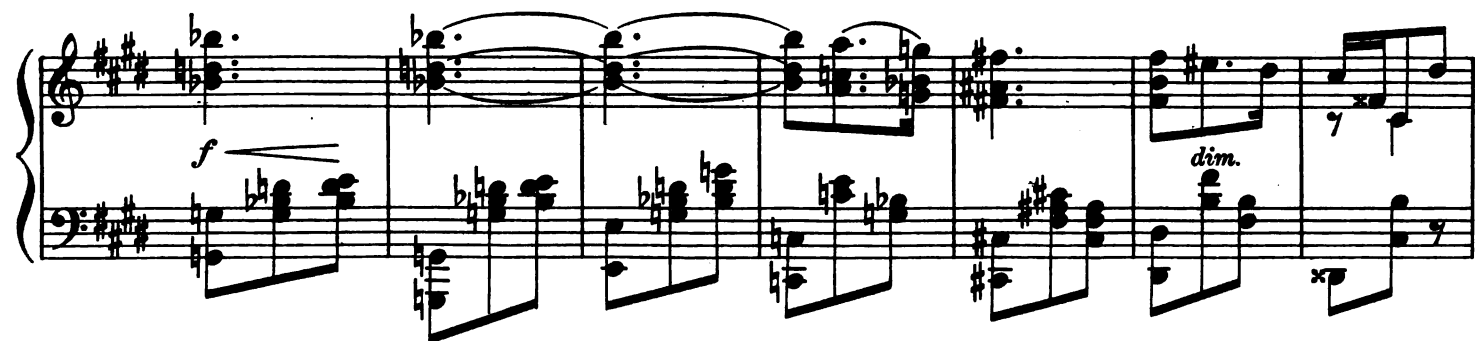
*poco f*

79

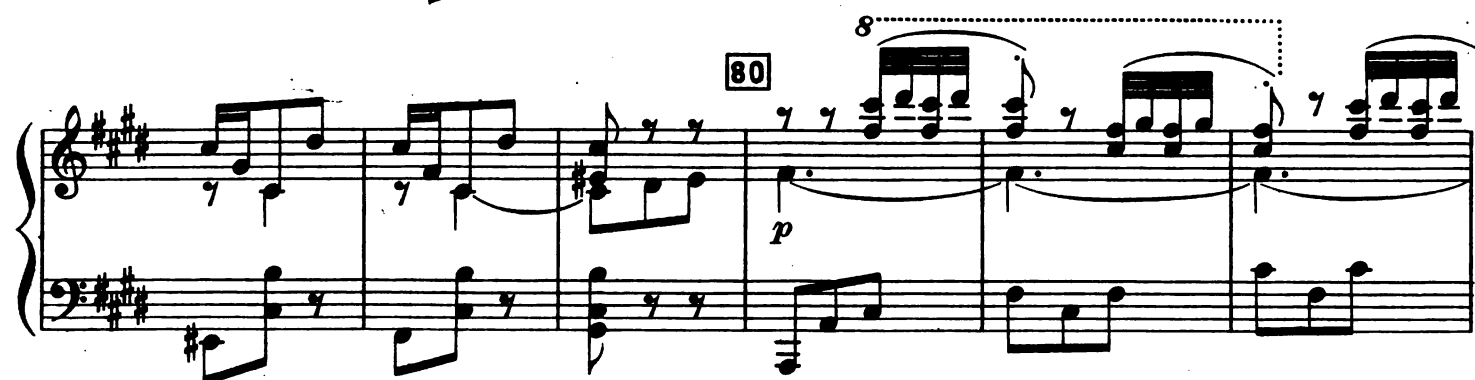
'Cello

first two with brooms, sweeping away the mist; others with wands, lighting them

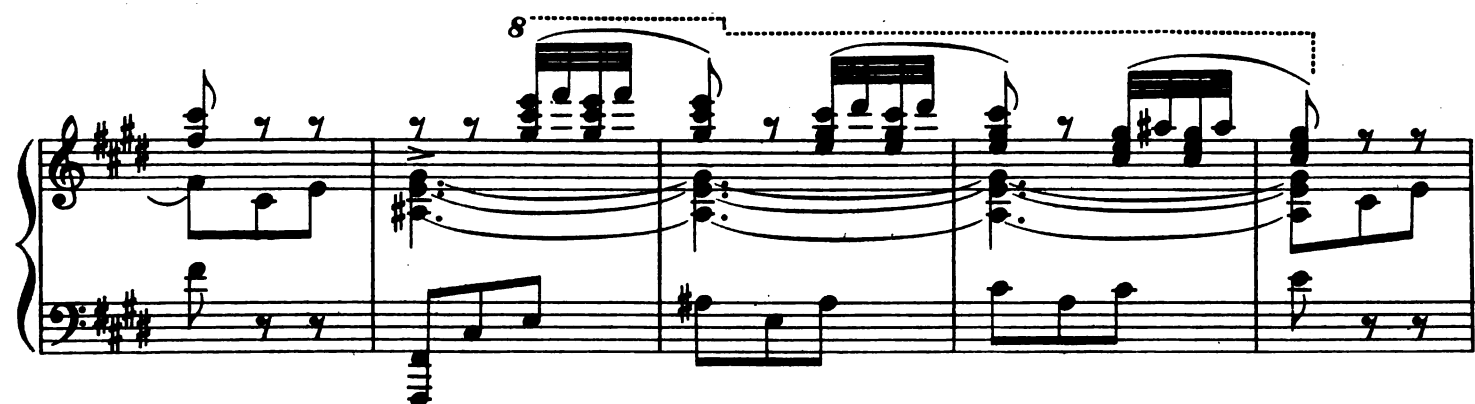
gradually, until the stage is quite filled and lighted)



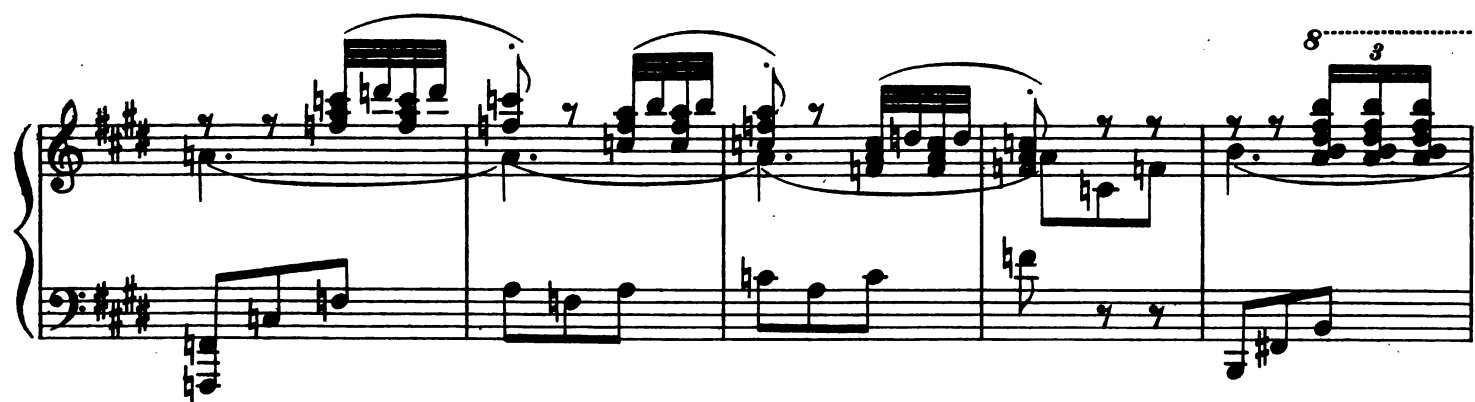
First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The first measure has a forte (*f*) dynamic. The second measure has a *dim.* (diminuendo) marking. The system ends with a measure containing a 7-measure rest.



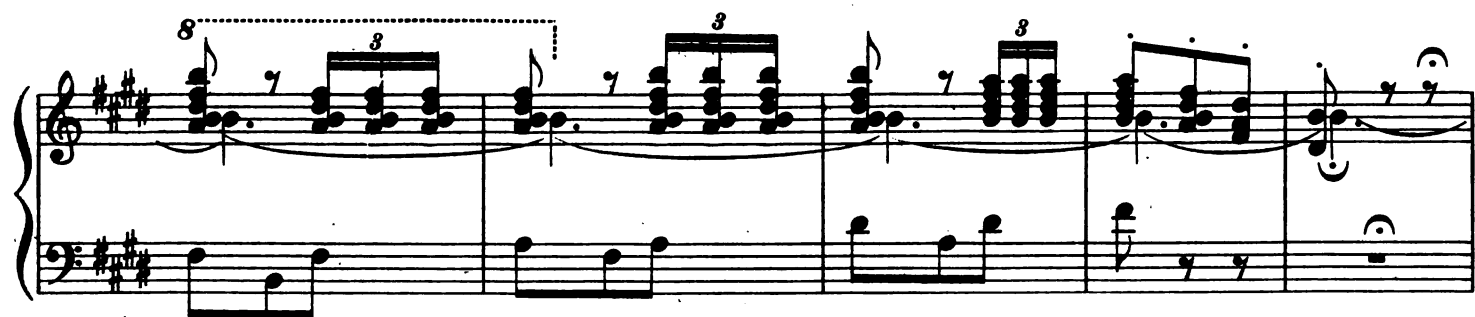
Second system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The first measure has a 7-measure rest. The second measure has a piano (*p*) dynamic. The system ends with a measure containing a 7-measure rest.



Third system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The first measure has a 7-measure rest. The second measure has a 7-measure rest. The system ends with a measure containing a 7-measure rest.



Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The first measure has a 7-measure rest. The second measure has a 7-measure rest. The system ends with a measure containing a 7-measure rest.



Fifth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The first measure has a 7-measure rest. The second measure has a 7-measure rest. The system ends with a measure containing a 7-measure rest.

(All the Fairies have entered. The Chorus is still invisible)

**Chorus**

*p* When the breez - es breathe in tune, — And the light of

*p* When the breez - es breathe in tune, — And the light of

*p* When the breez - es breathe in tune, —

*p* When the breez - es breathe in tune,

*a tempo*

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the



ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r \_\_\_\_\_ And the

Fill and thrill them with the pow'r \_\_\_\_\_ And the

82

Poco più mosso

pas - sion of the hour, \_\_\_\_\_ That em - bo - som

pas - sion of the hour, \_\_\_\_\_ That em - bo - som

*cresc.* *f*

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts sing the lyrics 'pas - sion of the hour, \_\_\_\_\_ That em - bo - som'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system is identical to the first. The piano accompaniment includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking.

and em - bow'r All the mys-ter - y of June. \_\_\_\_\_

That em - bow'r All the mys-ter - y of June. \_\_\_\_\_

and em - bow'r All the mys-ter - y of June. \_\_\_\_\_

That em - bow'r All the mys-ter - y of June. \_\_\_\_\_

Detailed description: This system contains the next two systems of the musical score. The first system has two vocal staves and a piano accompaniment. The vocal parts sing the lyrics 'and em - bow'r All the mys-ter - y of June. \_\_\_\_\_'. The piano accompaniment continues the melody and bass line. The second system is identical to the first. The piano accompaniment includes a '2' marking above the right hand, indicating a second ending or a specific fingering.

83



Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The melody is simple and homophonic. The lyrics are: "Fill and thrill them with the pow'r, And the".

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

83



Piano accompaniment for measures 83-86. The right hand features chords and single notes, while the left hand has a simple bass line. The lyrics are: "pas - sion, and the mys - ter - y. When the".

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

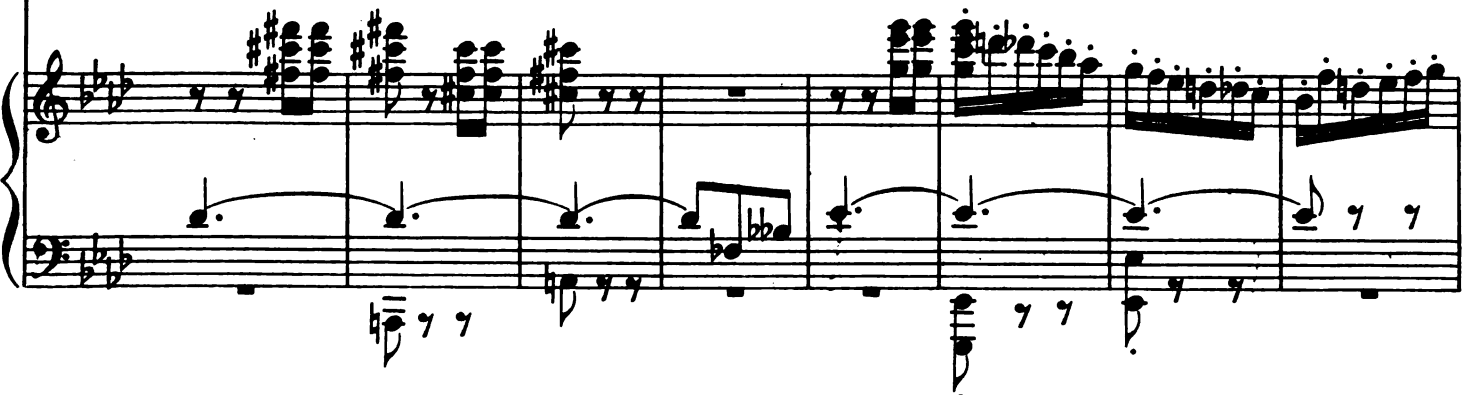


Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The melody is simple and homophonic. The lyrics are: "pas - sion, and the mys - ter - y. When the".

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the



Piano accompaniment for measures 87-90. The right hand features chords and single notes, while the left hand has a simple bass line. The lyrics are: "pas - sion, and the mys - ter - y. When the".

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

*pp*

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng \_\_\_\_\_ a - round them, where the gold - en Joy \_\_\_\_\_ hath drowned them,

Throng a - round them, where the gold - en Joy \_\_\_\_\_ hath drowned them,

Throng \_\_\_\_\_ a - round them, where the gold - en Joy \_\_\_\_\_ hath drowned them,

Throng \_\_\_\_\_ a - round them, where the gold - en Joy hath drowned them,

84

*p*

*tenuto*

*cresc. molto* and the old-en Won - der crowned them un - be - hol - - - den

*cresc. molto* and the old-en Won - der crowned them un - be - hol - - - den

*cresc. molto* and the old-en Won - der crowned them un - be - hol - - - den

*cresc. molto* and the old-en Won - der crowned them un - be - hol - - - den

*cresc. molto*

*ff*

8 4

*ff* In a Fair - y - land re -

*ff* In a Fair - y - land re -

*ff* In a Fair - y - land re -

*ff* In a Fair - y - land re -

**85** Robin  
Animato

Rn. *f* Ye who are free of worlds be -  
born!  
born!  
born!  
born!

**85** Animato (♩ = 76)

*f* *p*

Rn. yond the por - - - tal, Hon - - or with me the dream from

Rn. whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Rn. Health to our Queen — and King!

Chorus

Our Queen — and King!

Our Queen — and King!

Our Queen — and King!

Our Queen — and King!

Our Queen — and King!

## 86 (Robin raises the cup and drinks)

(He scatters the remaining drops

over Auburn . . . . . Auburn rises slowly..looks about, . . . . . groping and confused . . .

. . . . . puts his hand to his head . . . . . staggers)



8

Wood  
*p meno mosso*

This system shows the beginning of a musical piece. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of long, horizontal, wavy lines, possibly representing a woodwind instrument's melodic line. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes, with some rests. The tempo/mood is indicated as *p meno mosso*.

*espress.*

This system continues the musical piece. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes, with some rests. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes, with some rests. The tempo/mood is indicated as *espress.*.

(The light breaks forth in the shrine)

99

*mf espress. e dolce*

*p*

This system is marked with a rehearsal number 99. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes, with some rests. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes, with some rests. The tempo/mood is indicated as *mf espress. e dolce* and *p*.

(Auburn and Rosamund admire each other)

*dim.*

*sempre dim. ed espress.*

This system continues the musical piece. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes, with some rests. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes, with some rests. The tempo/mood is indicated as *dim.* and *sempre dim. ed espress.*.

*pp delicatiss.*

This system continues the musical piece. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes, with some rests. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes, with some rests. The tempo/mood is indicated as *pp delicatiss.*.

## Auburn

[89] Molto moderato (♩ = 63)

A.

Lo, the one beau - ty, fair beyond all seeming, More than mine eyes may compass or re -

A.

ceive! Sure-ly of this my life was on-ly dreaming: And yet -

Rd.

Rosamund [90] *pp*  
Lo, the one joy too dear for dis - o -

A.

I live!

CHORUS

SOPRANO *pp*  
Fair - y - land! Fair - y - land!

ALTO *pp*  
Fair - y - land! Fair - y - land!

TENOR *pp*  
Fair - y - land!

BASS *pp*  
Fair - y - land!

(♩ = 63) *pp* [90] *pp*

Rd. beying, More than my heart may fathom, lest it break; Surely for this my dreams—

Rd. — were on - ly pray - ing: And yet— I wake! —

Rosamund

Rd. —

Auburn

A. — Art thou not she that is crowned Queen in

*pp* Fair - y-land! Fair - y- land! —

*pp* Fair - y-land! Fair - y- land! —

*pp* Fair - y-land! Fair - yland!

*pp* Fair - y-land! Fair - yland!

Chorus

91

*dolciss.*

Rd. I have no heav'n but thou art

A. heav'n?

*pp*

Rd. lord there - of, No crown, saving the rap - ture thou hast

A.

*pp* *gliss.*

Rd. giv'n!

A. Auburn (kneeling before Rosamund)

O love,

*p* *gliss.* (*d=d.*)

92

Rd. love, my love!

A. O my love!

*pp*

Fair - y - land! Fair - y - land! Fair - y - land!

Fair - y - land! Fair - y - land! Fair - y - land!

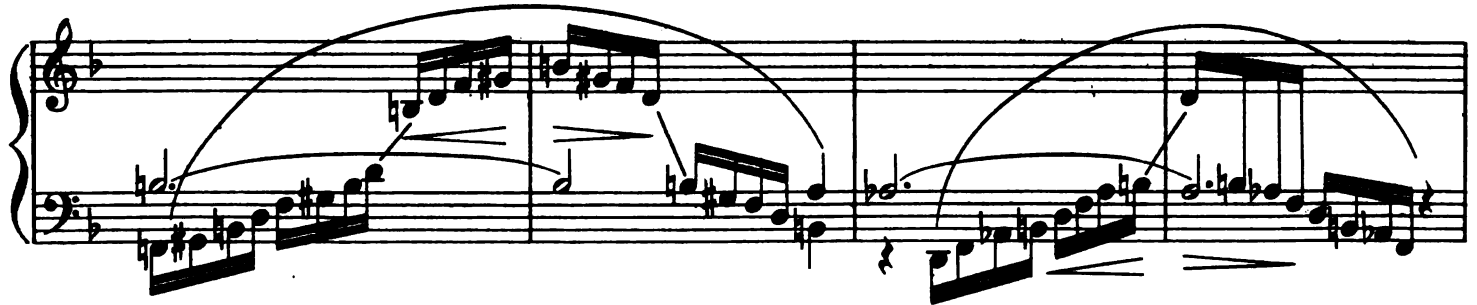
Fair - y - land! Fair - y - land! Fair - y - land!

Fair - y - land! Fair - y - land! Fair - y - land!

92

*pp*

*ppp*



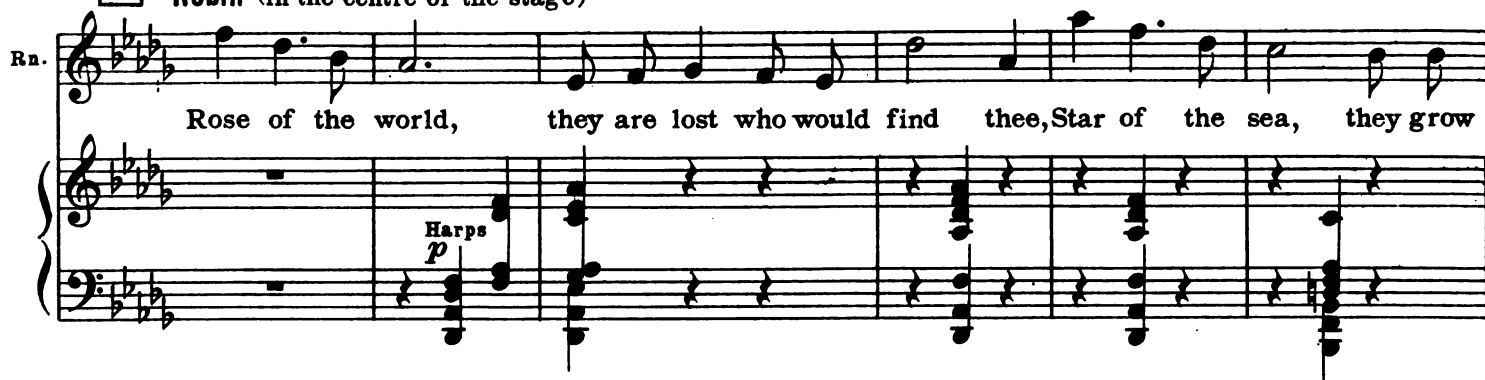
*pp*

Str.

*sfz*

*sempre dim.*

## 93 Robin (in the centre of the stage)

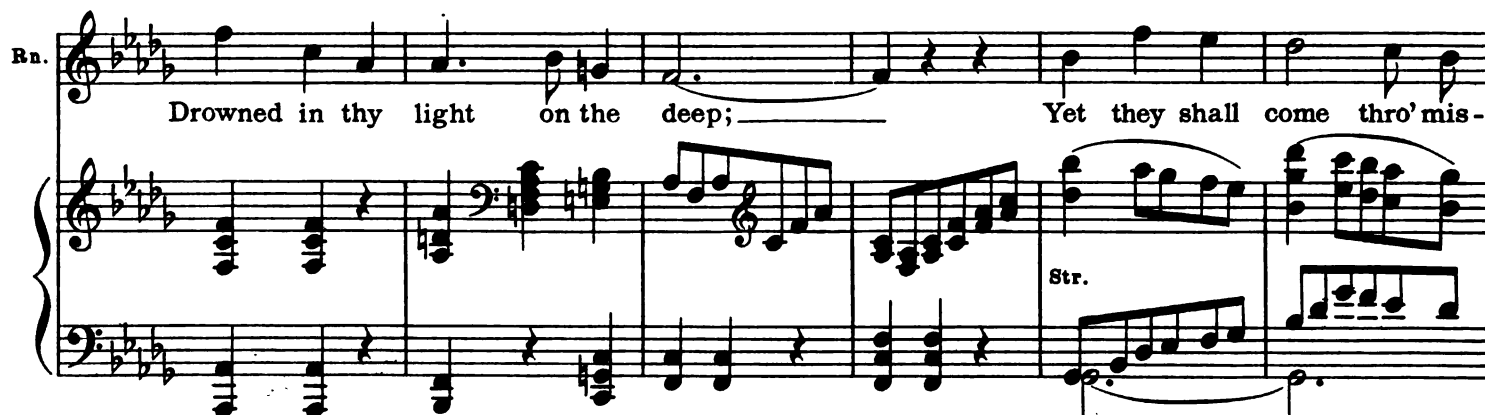
Rn. 

Rose of the world, they are lost who would find thee, Star of the sea, they grow

Harps *p*

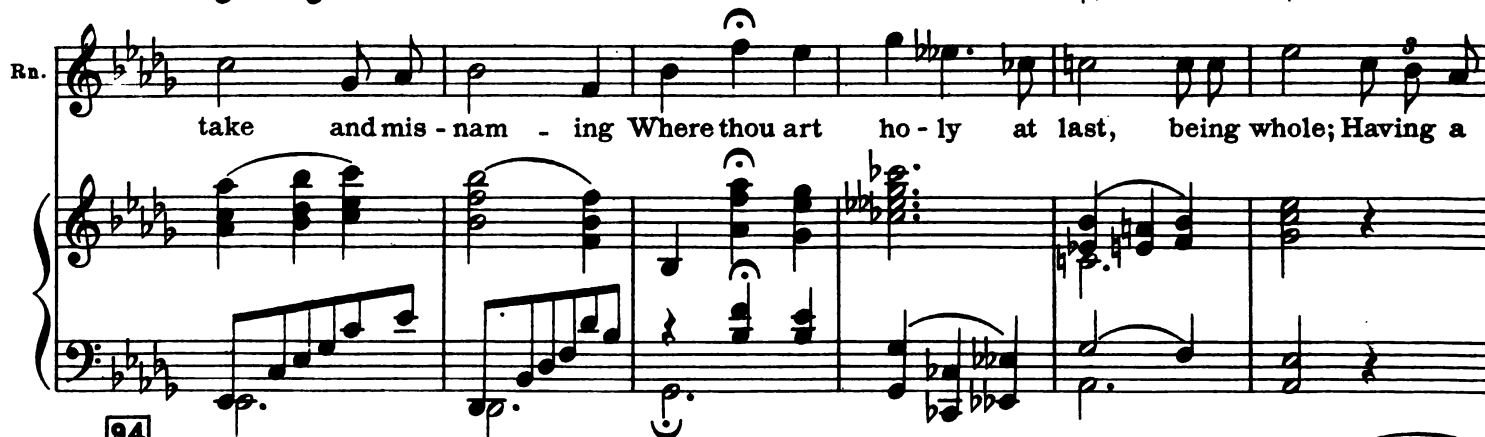
Rn. 

weary and weep, Run-ning be - fore crowned with thorns, and be-hind thee

Rn. 

Drowned in thy light on the deep; Yet they shall come thro' mis-

Str.

Rn. 

take and mis - nam - ing Where thou art ho - ly at last, being whole; Having a

94 

rose for thy flesh, and a flaming Star

Rn. *for a soul.*

*dim.* *p*

95

Rn. *un poco mosso* Yea; thou shalt lead them

*p*

Rn. to won-der-ful plac - es Ere they dis-cov-er how laugh-ter re-deems

*cresc.*

Rn. Beauty, and shame, looking dream - ward, embraces Love,

*pp*

Rn. the un - - conquered of dreams.

96

*maestoso*Tempo 1<sup>o</sup>

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

*p*

Rn. mand of the glo - ry that grows Out of the dust, \_\_\_\_\_

*marcato cresc.*

97

Rn. understand-ing the hid-den

*ff*

Rn. Fire \_\_\_\_\_ in the

*molto rit.*

*molto rit.*



*Più mosso*  
*a tempo*

(Rosamund and Auburn are seated together)

98

Rn.

rose.

Chorus

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

*Più mosso*  
*a tempo*

98

*f*

*dim.*

*p*

*pp espress.*

(The Fairies crown them

and scatter flowers before them)

*pp*

*poco f*

**99** Rosamund  
Moderato

Rd. *Auburn* Now it is done: as a song that songs re -

A. Now it is won: in the

*pp* Where lies the road to Fair - y - land? O - ver the hills of

*pp* Where lies the road to Fair - y - land? O - ver the hills of

*pp* Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

**99** Moderato (♩ = 72)

Rd. mem - ber, Com - - - -

A. hour of proud sur - ren - der, Leans my Queen from her

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - - - night,

dawn, Un - der the deeps of mid - night,

Rd. eth my lord, com - eth my

A. throne thrice glo - ri-fied, leans my

yon - der on ev - ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

Rd. lord to his own, O-ver my heart, a

A. Queen from her throne thrice glo - ri -

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

Rd. heart — made pure for his bri - - dal cham - ber,  
 A. fied, Down up-on mine, un-de - ny - ing, di-vine-ly ten - der,  
 end of the world, — is the way unfurled That leads to Fair - y - land.  
 end of the world, — is the way unfurled That leads to Fair - y - land.  
 end of the world, — is the way unfurled That leads to Fair - y - land.  
 end of the world, — is the way unfurled That leads to Fair - y - land.

100  
 Rd. Fold - ing the arms of a lov - er,  
 A. Bend - ing the eyes of a moth - er,

Rd. the arms of a man,  
 A. the eyes of a

Rd. the arms of a king.

A. child, the eyes of a bride.

8

f

**[101]** Un poco mosso

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

**[101]** Un poco mosso

f

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

3

What - ev - er the chil - dren planned: Fol - - ly deep - er than

What - ev - er the chil - dren planned: Fol - - ly deep - er than

Fol - - ly deep - er than

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

land!

land!

land!

land!

102

102

*ff*

**Rosamund**  
Now it is known: the king-dom of fan - cy, found - - -

**Auburn**  
Now it is known: the king-dom of fan - cy, found - - -

**Robin**  
Now it is known: the king-dom of fan - cy, found - - -

**Who** shall be king in Fair - y - land? He that will not for -

**Who** shall be king in Fair - y - land? He that will not, will

**Who** shall be king in Fair - y - land? He that will

**Who** shall be king in Fair - y - land? He that will not for -

- ed, Firm in the flesh that hun - - gers,

- ed, Firm in the flesh that hun - gers,

- ed, Firm in the flesh that hun-gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a



the soul that knows, Now it is known: the  
 the soul that knows, Now it is known: the  
 soul that knows, Now it is known: the  
 heart to un-der-stand. Who shall be king in  
 heart to un-der-stand.  
 heart to un-der-stand.  
 heart to un-der-stand. Who shall be king in  
 heart to un-der-stand.

king - dom, Throned up - on clay, with  
 king - dom, Throned up - on clay, with  
 king - dom, Throned up - on clay, with  
 Fair - y - land? Who shall be, who shall be queen in  
 Fair - y - land? Who shall be queen in  
 Fair - y - land? Who shall be queen in  
 Who shall be queen? Who shall be queen in

Rd. fire as a robe sur - round - ed, sur - round - ed,  
 A. fire as a robe sur - round - ed, sur - round - ed,  
 Rn. fire as a robe sur - round - ed, sur - round - ed,  
 Fair - y - land? A child and a wo - man.  
 Fair - y - land? Lo, a child and a  
 Fair - y - land? A child, a wo - - man;  
 Fair - y - land? A child, lo, a child and a

Rd. with fire as a  
 A. with fire as a  
 Rn. with fire as a  
 a child and a wo - man. Ver - i - ly, they shall  
 wo - - - - man. Ver - i - ly, they shall  
 a child and a wo - man. Ver - i - ly, they shall  
 wo - man, a child and a wo - man. Ver - i - ly, they shall

104

119

Rd. robe sur-round - ed, 18 8

A. robe sur-round - ed, and crowned with the 18 8

Tn. robe sur-round - ed, crowned 18 8

B. know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

104

ff

25871

Rd. light of a dream of

A. crowned with light, with the light of

Rn. light crowned with the light of the

both in Fair - y -

both in Fair - y -

Fair - y - land, and both in Fair - y -

Fair - y - land, and both in Fair - y -

105

Rd. heav'n!

A. heav'n!

Rn. heav'n!

land!

land!

land!

land!

land!

105

*ff*

*dim.*

(The curtain falls slowly)

*sempre dim.* *pp*

*pp*

*pp*

*pp* \*

End of Act I

# ACT II

## The Castle

Allegro moderato (♩ = 108)

*ff molto risoluto*

*ff*

Curtain

(Corvain is discovered with soldiers)

106

Corvain

Go bring them in: They shall be

Soldier

There-fore they pray, my lord—

(Corvain seats himself)

heard—sure-ly, they shall be heard. ————— When last we met, we

*p*

c. saw The val - ley yon - der from the Ab - bey - side. Now we are here.

107

(The Soldier returns with Robin and some miserable peasants)

The Forester first.

(♩ = 88)

*mf pesante**f*

The Old Man

The Whining Woman

Rn. Robin  
Jus-tice,

*p*

3

Rn. lord King!

C. Corvain

How now\_ fel-low?

*p* *legg.*

*f*

108

Rn. (rising, and indicating the people)  
These folk, Thy people\_

C. (spoken)  
Not my fel-lows? Ha! Lord, how light These

*f* *p*

6

Rn. (Caricaturing Robin)  
Oh, a

C. hon-ors fall! What seek my peo-ple?

*mf* *f*

7



(Beckons the whining woman....)

Ra. tri - flel — This wo - man had no bread,

*f* *p*

[109] ....the old man....

Ra. Where-fore her babe died. That old dog, be-ing tired Of hon-est hun-ger,

*p* *p pesante*

Ra. stole. See, his gray hair Hides no ears.

*p* *f*

Ra. ....the forester) 3  
Yon - der ras - cal, hav-ing lost Roof, corn and cattle, shot the King's deer.

*p*

Ra. Look! No more archery! Sir, we are broke

*p* *mf*

Rn. down With too much hon-or. One crown\_\_\_\_\_ is e-nough, We are too frail to bear the weight of

Rn. two.

C. Corvair

Well, I for - give them.

Rn. III

My lord, My-ri-el, Claiming our land for God's king-dom, de -

Rn. clares Her-self His trea-sur-er. Good\_ thou art king\_ Must we pay

Rn. twice? Sir,

C. Corvain

Nay, sure-ly. That were foul wrong. Once is e-nough. Pay me.

Rn. [112]

We have paid Her al-read-y.

C. So! What is that to me? Go to

Rn. To her? God help us! Wilt thou

C. her. Would ye have your king Kinder than God?

Rn. *press Wine out of dry grapes?*

C. (yawning)  
I will e-ven try. Give ye good-den -

*p* *pp leggero*

Rn. 113  
Brother! Beware thine own brother!

C. (Corvain starts, but  
Brother.

*f*

Rn. *settles back and yawns again* (To the soldiers, with sudden ill-temper)

C. *f*  
These good folk wear-y me, Answer them.

*p*

(The soldiers drive the peasants about)

**The Old Man**  
O.M. Tib-bal! Col-in! Tib-bal!

**The Joker**  
J. Tib-bal!

**Soldiers**  
4 TENORS Col-in! Tib-bal!

**4 BASSES**  
Out, ye beg-gars! Dogs, go hang! Dogs! Out, ye beg-gars!

Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars!

(♩ = 80)

*f* *ff*

O.M. Col-in! Tib-bal! Bart-le-my!— Will ye turn on us?

J. Bart-le-my!— Col-in! Tib-bal! Bart-le-my! Will ye turn on us?—

**Bumpkin**  
Will ye turn on us, who sprang

**Forester**  
Bart-le-my! Will ye turn on us?

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

W.W. Are ye not our - selves?

O.M. Col-in! Tib-ball! Bart-le-my! Col-in! Tib-ball! Bart-le-my!

J. — who sprang from your own blood? Col-in! Tib-ball! Are ye not our-

B. from your own blood? Col-in! Tib-ball! Col-in! Tib-ball!

F. Col-in! Tib-ball! We be dogs, Eh!

Ayl will wel Out, ye beg-gars! Dogs, go hang! Mar-ry,

Ayl will wel Out, ye beg-gars! Dogs, go hang! Mar-ry,

W.W. Are ye not our-selves?

O.M. Are ye not our-selves? Bart-le-my! Tib-ball!

J. selves? Are ye not our-selves? Tibball! Bart-le-my!

B. Col-in! Tib-ball! Bart-le-my! Col-in! Col-in! Tib-ball!

F. Beware of claw and fang! We be dogs, dim, eh?

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

25371

W.W. *dim.*  
Col-in! Tib-ball *dim.* Are ye not our-selves? Are ye  
J. *dim.* Col-in! Are ye not our-selves? Are ye  
B. *dim.* Bart-le-my! Are ye not our-selves? Are ye  
F. Be-ware of claw and fang! Be-ware of claw and  
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!  
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

W.W.  
O.M. not our-selves?  
J. not our-selves?  
B. not our-selves?  
F. fang!  
Dogs, go hang! Dogs, go hang!  
Dogs, go hang! Dogs, go hang! Dogs, go hang!  
*sempre dim.* *p*

115 (The peasants are all driven off. The soldiers have returned, and Rosamund is seen approaching in custody)

*espress.*

*p.*

Corvain

c. Here be more seek-ers af-ter lost kings. Lo, my sweet

*pp*

(The soldiers move as if to bind Rosamund)

c. saint Of the Ab-bey! Let her go! When angels fall, The bet-ter for the world.

*pp*

(The soldiers retire)

Rosamund

Rd. (to the soldiers) Leave us! My lord,

c. Leave us!

*pp*



116 *ad lib. dolce**a tempo*

Rd. *Where lies the road to Fair - y-land?*

C. *The road to\_*

*Allegro*

C. *Pret - ty one, so call \_ what - ev - er way Was thine.*

*Rosamund*117 *Moderato*

Rd. *Nay, \_ but I seek the king in*

C. *to fol-low hith-er.*

*Moderato*

Rd. *Fair - y-land. animato*

C. *He is found. I \_ Am the king here-a-bout.*

## Lento

Rd. *Thou dost not know. *piangendo* Sir, I be - seech thee of thy*

*mf* *pp*

Rd. *(hesitating)* 118 *a tempo*

*gen-tle-ness, Make no jest of me\_ I have\_ I have known The Prince of*  
*a tempo allegretto*

*pp* *leggiero*

Rd. *faer - y in a wak - ing dream, And I will fol - low*

Rd. *him to Fair - y - land\_ And find him, and de - light him, or I*

119

Rd. die.

C. Corvain

When the nuns find thee, thou shalt surely die.

*(♩ = 92) piangendo*

*sfp mf sf*

Più mosso

C. But for me\_ thou art safe with me.

*legg.*

120

C. Nay, then, Beautiful child, look up on me\_

*poco f dim.*

Rosamund

Rd. Sure - ly,

C. look well\_ Dost thou not re - mem - ber?

*pp*

Rd. Corvain, the king. Thou!

C. Thy king. Look a - gain!

*f* *p*

Rd. Like\_ yes, Strange-ly like\_ yet thou art not the same

*pp* *pp*

Rd. There is no won-der in thine eyes.

C. Corvain (gravely) Who knows His dream by

*pp espressivo* *p*

C. day - light? Who hath known in dreams An-y-thing un-re - membered?

*pp* *p*

## Allegretto

c. Come then! Now I will

*p*

*pp*

122

c. show thee all of Fair - y - land That is true. Thou hast found thy prince a King!

*mf*

Rosamund

Touch me...

c.

*f*

*f*

*p*

(He draws her to him) *molto agitato*

Rd. No! no! it is all wrong, all wrong!

*p*

123

Lento

R.

Thou dost not know!

*p*

*sf*

*acc.*

Corvain

C.

I know this: My-ri-el Will burn thee, burn thee with fire!

*f*

*risoluto*

124

C.

Stand-ing so, The lash be-hind thee and the

*ff*

C.

love be-fore, Choose be-tween that flame and

*p*

*mf*

*legg.*

c. *p*  
 this! Sweet, \_\_\_\_\_ am I not thy mas - - - ter?

c. Sure - - - ly thou hast found thy

c. 125  
 dream.

(Rosamund turns to fly, but at a sign from Corvain the entrance fills with men-at-arms)

c.

c. *f* They who come here, a - bide here, sweet-heart. Wait thine

*dim.* *p* *p*

(Corvain sends back his soldiers)

c. own time: When the nuns find thee, thou shalt sure - ly die. But for

*pp*

c. 126 (Corvain goes into the palace)

me— Thou art safe with me: Think well!

*pp* *pp*

Rd. Rosamund *ad lib. senza tempo*

O far a-way, beyond all human need, The

*sf* *p* *lunga* *pp*

Rd. *a tempo moderato*

songs and flow'rs and crowns of Fair - y - land! Why must the pain seem

*pp*



Rd. *s*  
 tru-er than the joy, Ev-er the wrong so brave, the hope so frail,  
*ad lib.* [127]

Rd. *s*  
 Ev-er the day so long, the dream so far! And yet, am I so  
*pp*

Rd. *f* *a tempo*  
 faith-less? Heart of mine, have I not known? Sure - ly these hol-low tow'rs Will melt in  
*a tempo* *p*

Rd. *molto oppress.*  
 mel - o - dy down, and these vain stones Blaze in - to

Rd. *s* [128] *s*  
 bloom, and o-ver the dark of the world The dawn of Fair - y - land rise up like  
*pp* ( $\text{♩} = 88$ )

Rd. fire, Hear-ing what songs the Lit-tle Peo - ple sing!

*pp* *sfz*

**129** Chorus (off stage)

*pp*

Fair - y - land! Lo, a mir - a - cle, a

*pp*

Fair - y - land! Lo, a mir - a - cle, a

*pp*

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

*pp*

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

song!

song!

song!

song!

*pp* *p* *pp*

(♩ = 84)

## Rosamund

Rd. In a gar-den glad and green Blooms a

Rd. rose, unknown, un-seen, Ru-by - bo-somed like a flame, Ho-ly, like a ho - ly

Rd. name; All the world hath part and right In the gar - den's rich de-light:

Rd. Each may ga-ther all he knows I a-lone have known the Rose, — the Rose! I — a-lone!

Rd. In a world of waste and wrong — Flows a

Rd. ben - i - son of song, Pour - ing on the mul - ti - tude All their

Rd. souls can bear of good; Bring - ing them who know and care Beau - ty,

Rd. [131] laugh - ter, pain and prayer: Each his own re - al - i - ties: Mine - the sing - er's lips and

*ad lib.*

*colla voce*

Rd. *pp* eyes! - And the Rose, ah, the Rose! Ah! the

*ad lib.*

*pp* *colla voce*

*a tempo*

Rd. *Rose!* \_\_\_\_\_

*pp a tempo*

132

**Allegro** (Robin enters)

*mf* *f*

(Men's laughter)

Auburn (enters, looking back)

(to those outside)

A. *Peace!* *am I not your*

*Str.* *f*

(Men's laughter)

(More laughter, dying away)

A. *King?*

*ff* *sfz*

(Auburn gestures toward the departing soldiers, turns, and comes slowly down)

133 Moderato

Rosamund

Rd. Fair - y-land!

Robin

That is not like The songs our moth-ers sang of Fair - y-land.

133 Moderato

*p* *pp* *pp* *rit. ed espress.*

(Rosamund slowly recognizes Auburn, looking eagerly in his face)

Rd. Thou art come!

*ten.*

(Auburn stares at Rosamund quite blankly)

Auburn

A. La - dy most fair,

*pp* *p*

Rosamund (with growing agitation)

Rd. Oh, my lord, thou\_ thou!

A. Beau - ti - ful stran - ger\_

*p pizz.* *mf*

**134** Lento *accel.* Allegro

Rd. Thou dost not know! Auburn

A. Who is this? Allegro

*f* *accel.* *pp*

**Robin**

Rd. One who knows Thee: a strange crea-ture. Now, if thou be

*mf legg.* *sfz p*

**Auburn**

A. Your own king; Au - - burn.

Rd. king, Mar-ry, what king?

**135** Rosamund

Rd. He is king in Fair - y-land! Robin

A. Who should I be? May-be.

*dim.* *con moto* *pp*

(tapping his forehead)

Rn. Not at home here\_ nor here. Good sir, We have all seen Au-burn!

*f pizz.* *dim.* *p*

Rd. **Rosamund**  
No-thing now.

A. Auburn (to Rosamund)  
What dost thou know of Fair - y-land?

*p dolce* *mf*

A. Ye shall know More, hav-ing seen what won-ders I have known... Chil-dren of earth,

*sfzp* *p dolce* *ppp* *molto p*

senza misura **136** *a tempo*

A. think ye this flow-er bloomed In an-y earth-ly gar-den?

Rn. **Robin**  
I have seen Such a

*pp* *mf*



Rn. *ad lib.* *a tempo*  
 rose grow-ing in a way-side hedge, Red-den-ing be-fore dim al-tars\_ ay,

A. eyes! Rouse the vil - lage, ga-ther my peo-ple here,

*f* *sfs* *f*

A. And ye shall see, deep in the heart of the Rose, The light of Fair - y - land

*pp* *pp*

138

A. burst forth like fire, And hear what songs the Lit-tle Peo-ple

A. sing To crown their own! Robin *poco tranquillo*

Bn. I can-not call to mind That Au-burn wrought

*p*

Rosamund (very angry)  
Allegro agitato

Rd. Out! A - way! Thou

Rn. mir-a-cles...

Allegro agitato

*ff*

3 3 3 3 3 3 3

Rd. earth! Thou no-thing! Who art thou? Dross of the fur-row,

*f* 6 *p* *sfz*

3 3 3 3

Rd. drain-age of the vine, Waste wa-ter flung a - way in-to the mire! Thou judge him!

*ff* *ff*

Rd. Be-gone! Do his bid-ding!

*ff* *ff*

3 3

**Robin**

Rn. Nay, Here is one who be-lieves! I go: Take heed, Broth-er!

*p pizz.*

Rn. Ros-es have thorns and so have crowns! It is not good to walk too near a

*ppp* *colla voce*

(Robin goes)

Rn. throne!

*pp legg.* *pp*

**Rosamund**

Rd. Dost thou not re-mem-ber?

**Auburn** (seats him-  
self, Rosamund at his feet)

A. Am I so


*pp* *espress.*

A. changed? Lo, since I woke in-to the world a-gain, None re-mem-ber! My peo-ple

*pp* *p*

## Rosamund

Rd.  Thou \_\_\_\_\_ and I \_\_\_\_\_

A.  mock at me. No mat-ter. They shall know soon. *molto espress.*



## Più mosso

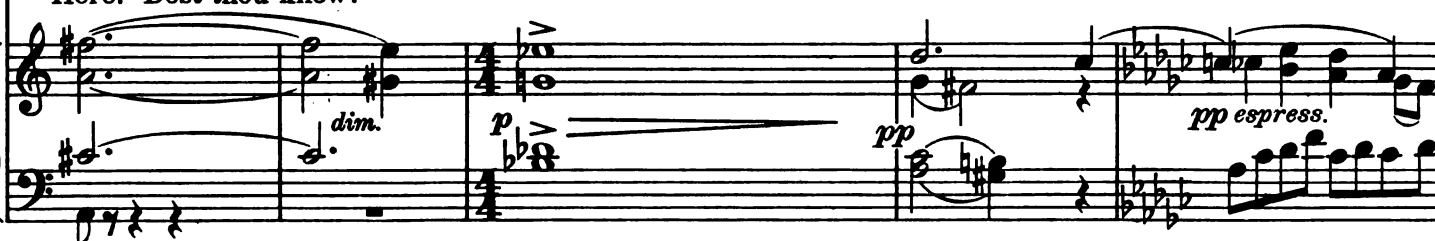
Rd.  Were we not crowned in Fair-y-land?

A.  I have been king in Fair-y-land. Al-so I am king




Rd.  I have dreamed such an one Should be king. Tell me.

A.  Here. Dost thou know?



## Auburn

A.  While I prayed, \_\_\_\_\_ there fell Dark-ness, and out of dark - ness brake like flame A



143

A. glo - - - ry of strange joy, and all a -

*poco cresc.*

A. round Fair-ies, danc-ing, and a red rose that

Rd. Rosamund

Was there No queen?

A. burned With a star for the heart there-of\_ She sat a -

*p espress.*

(Myriel is seen at the entrance)

144

A. bove me, throned on flow'rs And crowned with stars, all heav'n in her eyes, And on her

*p.*

*pp*

(half rousing himself) (resuming)

A. breast the rose of all the world.— Thou art here, at my feet. And there-up-on

A. Sud-den-ly clanged the Ab-bey bell. The fire In the heart of the rose fad-ed, and there came

*pp* *ten.*

A. Light-ning, and thun-der, and broke the vi-sion.

*ppp* *pp*

145 Rosamund (tenderly)

Rd. Dear, look on me— look well—

*ppp* *pp*

Auburn Rose— of the world— (Myriel enters suddenly)

*pp* *ppp* *rit. smorzando*

**Animato** **Rosamund** (shrinking; Auburn rises)

Rd. **Myriel** *f* Hast thou found me so soon? (The nuns follow Myriel)

**Animato** For-bear! Let her not es-cape!

146

(to Auburn)

M. *f* Nay, Fa-ther, she is be-yond Thy char-i-ty- A

M. torn veil, a soul ru-ined, a lost nun: Waste not heav'n up-on her!

**Auburn**

A. My-ri-el, Dost thou know me?

M. **Myriel** I know thee for a

*pp delicato* *mf* *p*



M. *saint* Out of the Ho - ly Land, hav-ing be-held In a vi-sion the ver-y Moth-er,

Rd. *Rosamund (half aside)* 147 *Moderato*

Ah! but she does not know What we have known!

M. *crowned A-mong an-gels.*

*ppp* *Moderato (♩ = ♩)*

A. *Auburn* *Thou shalt know more of heav'n Soon, hav-ing seen Fair - - y - land...*

*molto p*

A. *E-ven now The king comes.*

*pp leggerissimo*

(Corvain enters with his guard)

A. *Pres-ent-ly I shall be king.*

C. *Corvain (to the soldiers)*  
*Heav'n's an-gels come to help us! A-bide my sign;*

C. *[148]* *(with an embracing gesture)*  
*We do not draw swords on a flock of doves, We spread a net a-round them.*


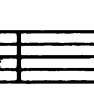
(Corvain goes slowly toward Myriel. Some of the soldiers leave)

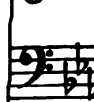

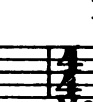
C. *Corvain (caustically)*  
*Good Moth-er, This place is earth-ly - car-nal; and this hour Appoint-ed for*


Myriel

149

Moderato

M.    No-thing more. Here is

C.    such joys as are not thine:— What is thy will? Moderato



Allegro

one Who fled from us. We have found her.

Not so! Ye have

Allegro



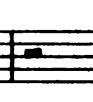
M.    one Who fled from us. We have found her.




C.    Not so! Ye have

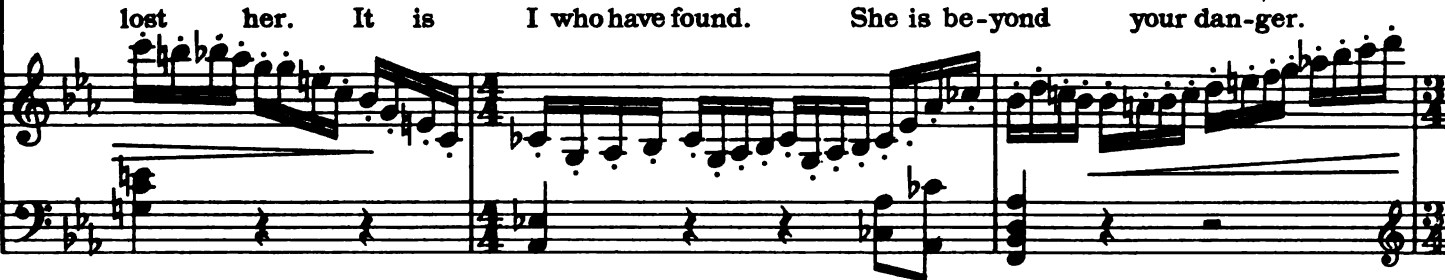


Cor-

lost her. It is I who have found. She is be-yond your dan-ger.




M.    Cor-

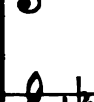
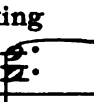

C.    lost her. It is I who have found. She is be-yond your dan-ger.




Più allegro

vain! Thou art king While God waits. Be - ware!

M.    vain! Thou art king While God waits. Be - ware!

C.    vain! Thou art king While God waits. Be - ware!



M. *ff*

150 Corvain

C. *f*

Mean-while, the king reigns! Mean-while, I do my will! Ye have a

C. *ff* *p*

scurge There, Moth-er, not a sword\_a lash, to drive This pretty trem-bler to my arms,

C. *f* *p*

a spur To prick her on to plea-sure. Look up-on her

C. *p espress.* *pp espress.*

Shrink-ing there\_ look up-on me, and rage to think Ye can-not work us

C. *pp* *mf* *mf* *6*

[151]

Allegro

harm.

Clois-ter your-selves From the bloom of all for-gone joy, whose

grave

Rank-les your con - se-crati-ed flesh! Toil, pray,

Più allegro

[152]

Dream, and close your eyes! I have o-pened mine:

I see how rich - ly we

may drink who dare, — What crowns long to be con-quer'd; and I see On-ly a

dim.

pp

[153]

fal - low drouth, of wo-men here, Hat-ing and yearn - ing. —

pp

## Moderato Myriel

M. Let us leave him now. Take her! Cor-vain!

C. Corvain (lifts his hand and the soldiers fill the en-  
trances)

## Moderato

Ay, take her!

p f

## Auburn (coming between)

A. A-bide my sign: It

f dim. p 6

154

A. is not yours to say what ye will do; I am the king! Corvain ff

C. To

p f ff

## Myriel

Cor - vain!

## Auburn

A. (The Chorus rushes in tumultuously) Be-hold! my peo-ple

C. me, men-at-arms! Ho, king's men! Ho!

p p p p p p

A. fol-low mel\_\_\_\_\_

**Chorus**

155 **SOPRANO**  
Flame shin-ing, blood flow-ing, And life plowed un - der

**ALTO**  
Flame shin-ing, blood flow-ing, And life plowed un - der

**TENOR**  
Flame shin-ing, blood flow-ing, And life plowed un - der

**BASS**  
Flame shin-ing, blood flow-ing, And life plowed un - der

155 (♩ = 96)

year by year\_ The seed of your sow - ing Hath ri - pened its load of

year by year\_ The seed of your sow - ing Hath ri - pened its load of

year by year\_ The seed of your sow - ing Hath ri - pened its load of

year by year\_ The seed of your sow - ing Hath ri - pened its load of

pain; The drudge of yoke and man - ger Ye goad - ed in - to  
 pain; The drudge of yoke and man - ger Ye goad - ed in - to  
 pain; The drudge of yoke and man - ger Ye goad - ed in - to  
 pain; The drudge of yoke and man - ger Ye goad - ed in - to

dan - ger, A - roused, o - ver - throw - ing,  
 dan - ger, A - roused, o - ver - throw - ing,  
 dan - ger, A - roused, o - ver - throw - ing,  
 dan - ger, A - roused, o - ver - throw - ing,



158

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

158

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

*cresc.*

rush to the stand-ing grain! *fff* *tutta forza* Our King, re -  
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re -  
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re -  
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re -

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-  
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-  
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-  
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-

157

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

157

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

*f dim.* *p* *rit.* *pp* *p*

158

Molto moderato

Auburn (assuredly, facing Corvain)

Broth-er, I will take my crown. Thou hast  
Corvain (spoken)

(roughly) Broth-er?! Crown? Look at him! Lis-ten to him!

Molto moderato

*p pochetto cresc.*

A. not done well there-with.

C. *agitato*

Ye redeless fools, Have ye ev-er seen Au-burn?

*agitato* *sfz*

A. Watch, and be still. There is no need for you to un-der-stand;

*p espress.* *pp* *pp*

A. It is e-nough that ye o-bey.

*pp*

My prince of dreams! at last! —  
 Myriel, *p*  
 Fa-ther, a mir-a-cle! Pull down the strong man!

*A*

*Rd.* My prince of dreams! at last! — My  
*M.* Fa-ther, — pull down — the strong man!

**SOPRANO I**  
 Au-burn! Au-burn! Au-burn! Au-burn! a

**SOPRANO II**  
 Au-burn! Au-burn! Au-burn! Au-burn! a

**ALTO I**  
 A spell! a song! a fire! a

**ALTO II**  
 A spell! a song! a fire! a

**CHORUS**  
**TENOR I**  
 A spell! a song! a spell! a

**TENOR II**  
 A spell! a song! a spell! a

**BASS I**  
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

**BASS II**  
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

Rd. prince of dreams!

M. Fa - - ther!

song! a rose! a fire! *dim.*

song! a rose! a fire! *dim.*

rose! Cor - vain! a rose! a fire!

rose! Cor - vain! a rose! a fire!

fire! a rose! a rose! a fire!

fire! a rose! a rose! a fire!

vain! Cor - vain! Cor - - vain! Cor - - vain!

vain! Cor - vain! Cor - - vain! Cor - - vain!

160

Andantino Auburn

Rose of mys - ter - y,

*espress.* *dolce*

A. 
  
Rose of all the world, If ev-er from the world I fol - lowed

A. 
  
thee O - ver the hills of dawn, be-yond the plains Of sea and des - ert

A. 
  
breath - less be-neath noon, —

161  
A. 
  
Thro' mid-night for-ests whis-per-ing dread-ful - ly, Till I came to thy

A. king - - - dom: bring thou me

A. home now to mine! \_\_\_\_\_

A. Shine forth! \_\_\_\_\_ So that they who de-

A. ny Thee, Shall be - hold thy heart \_\_\_\_\_



A. burn-ing like fire,

*mf* *cresc.*

163

A. And hear what songs the

*f dim.* *pp*

A. el - fin peo - ple sing!

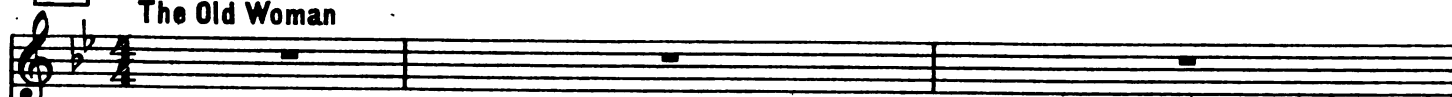
*glissando*

*pp*

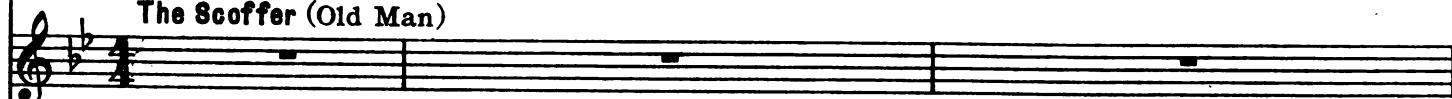
(A pause—not quite long enough to suggest an accident to the lighting)

*pp*

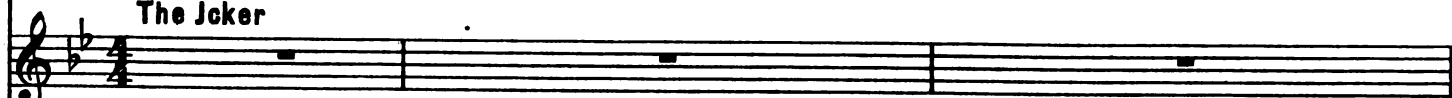
**164** Allegro moderato  
The Old Woman



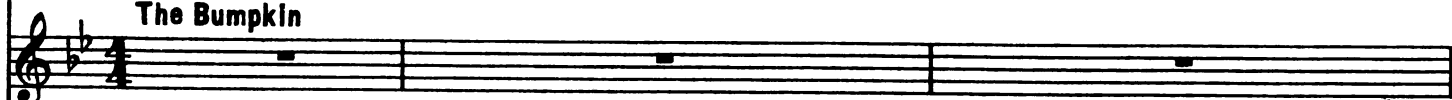
The Scoffer (Old Man)



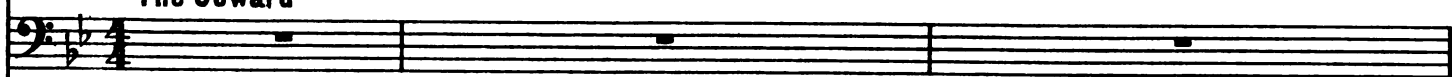
The Jcker



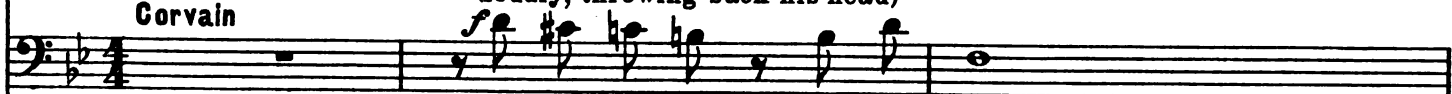
The Bumpkin



The Coward

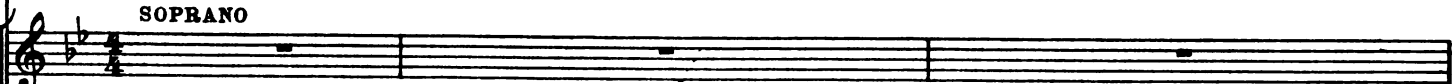


Corvain (loudly, throwing back his head)



Ha! ha! ha! ha! Ho! ho! ho!

SOPRANO



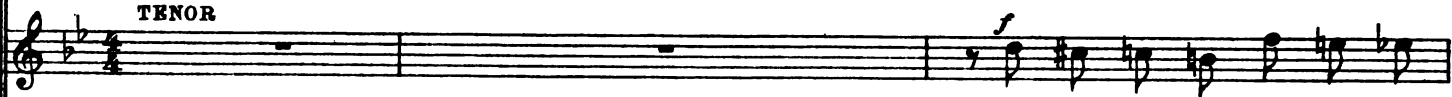
ALTO



Ha! ha! ha! ha!

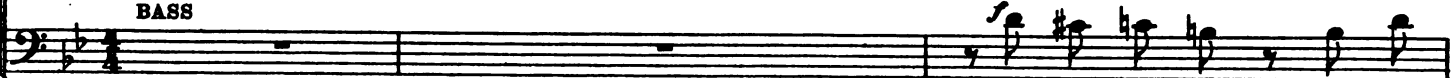
Ha! ha! ha!

TENOR



Ha! ha! ha! ha! ha! ha! ha!

BASS



Ha! ha! ha! ha! Ho! ho!

**164** Allegro moderato



(Gradually everyone on the stage begins to move, mocking and threatening Auburn, who alone stands rigid)

Bah! —

Ah! I said sol I said sol

May the King for-ev - er reign! How now, wiz-ard?

Hal ha! ha! ha! Hol hol hol Look at him! —

hal ha! ha! ha! Hol hol hol Look at him! Just

hal Hol hol hol Look at him!

hol Hal ha! ha! ha! Hol hol hol Cor -

O.W. — — —

T.S. — I knew it from the first, I knew it from the first, I knew it from the

J. — — —

B. — — —

T.C. Do your worst! — — — Do your worst! — — — Do your worst! — — —

F. — — —

Look at him! Look at him! Look at him!

look at him! Just look at him! Just look at him! Look at him!

Look at him! Look at him! Look at him!

vain! Cor - vain! Hal ha! ha! hal Ho! ho! ho!

## Rosamund

Rd. Have done! Keep

O.W. Now just look at him! These

T.S. first!

J. (threatening Auburn, who alone stands rigid)  
Look at him! Look at him! Old wives'

B. Look at him! Look at

T.C. How now,

F. He'd be-

Old wives' tales have turned his brain!

Old wives' tales have turned his brain! Look at him!

Look at him now! Look at him!

ho! Look at him!

Bd. si - lence, clowns! Have your dull dreams be-held Fair-y-land,  
 O.W. old wives' tales have turned, have turned him, have  
 T.S. Old wives' tales have turned him, have  
 J. tales have turned his brain! Old wives'  
 B. him! Look at him! Look at him! and know I said so! I  
 T.C. wiz - ard? Do your worst, your worst! How now,  
 F. witch us if he durst! He would be-witch us if he  
 We have heard his ma-gic strain, his ma-gic strain!  
 Ha! ha! ha! ha! Ho! ho! ho! ho!  
 Look at him! We have heard his ma-gic strain! Cor -  
 Look at him! Look at him! We have heard his ma-gic strain! Cor -

(A great wind. The petals are blown from the rose; Auburn holds up the bare stem)

Rd. that ye mock— your King? \_\_\_\_\_

O.W. turned him, have turned his sor - ry brain!

T.S. turned him! Old wives' tales have turned his brain!

J. tales have turned his brain! \_\_\_\_\_

B. said sol I said sol I said sol

T.C. wiz-ard? Do your worst! Do your worst! Do your worst!

F. durst! \_\_\_\_\_ May the King for-ev-er reign!

Cor - vain! Cor - vain! Cor - vain!

Cor - vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

165

**Rd.** *ff* Ah!

**O.W.** *ff* Old \_\_\_\_\_ wives' tales have turned his brain! He'd be -

**T.S.** *ff* We have heard his strain! We have heard his ma-gic strain! \_\_\_\_\_

**J.** *ff* We have heard his ma-gic strain! We have heard his ma-gic

**B.** *ff* We have heard his strain! We have heard his ma-gic strain! We have heard his ma-gic

**T.C.** *ff* Wiz-ard, do your worst! \_\_\_\_\_ How now, wiz - ard, do your worst! Old wives'

**F.** *ff* Look at him! Cor - vain! Look at him! Cor - vain! \_\_\_\_\_

Old \_\_\_\_\_ wives' tales have turned his

Old \_\_\_\_\_ wives' tales have turned his

Old \_\_\_\_\_ wives' tales have turned his

Old \_\_\_\_\_ wives' tales have turned his

**165**

*fff*



(Corvain opens his arms to Rosamund, who fears him suddenly and goes to Myriel. They leave)

Ed. Have done!

O.W. witch us if he durst!

T.S. Ancient tales have turned his sor-ry, sil-ly brain!

J. strain!

B. strain!

T.C. tales have turned, have turned his brain! \_\_\_\_\_

F. Old wives' tales have turned his brain! \_\_\_\_\_ Come a-

brain! An-cient tales have turned his sor-ry, sil-ly brain! \_\_\_\_\_

brain! An-cient tales have turned his sor-ry, sil-ly brain! \_\_\_\_\_

brain! An-cient tales have turned his sor-ry, sil-ly brain! \_\_\_\_\_

brain! An-cient tales have turned his sor-ry, sil-ly brain! \_\_\_\_\_

*ffz* *mf*

*all*

(Auburn sits down hopelessly among the petals, while the crowd rushes out)

O.W.

T.S. Ay, let us go! We have heard his ma-gic strain!

J. Ay, let us go! We have heard his ma-gic strain!

B. Cor - vain! Cor -

T.C. Look at him! Look at him!

F. way! Cor - vain! Come a - way! Cor -

Cor-vain!

Cor-vain!

Cor - vain!

Cor-vain!

W. We have seen how fair-y roses blow!

S. Seen how fair - - y roses blow!

T. vain!

B. vain!

Cor-vain! Hal hal hal hal Hol hol hol!

Cor-vain! Cor-vain! Hal hal hal hal Hol hol hol!

Cor - vain! Hal hal hal hal Hol hol hol!

Cor-vain! Hal hal hal hal Hol hol hol! Hol hol

8

*p* *pp*

BASS

ho!

Corvain

c.

(Auburn is alone but for Corvain)

Corvain (to Auburn,

John-a - Dreams! —

c.

who looks at him vaguely)

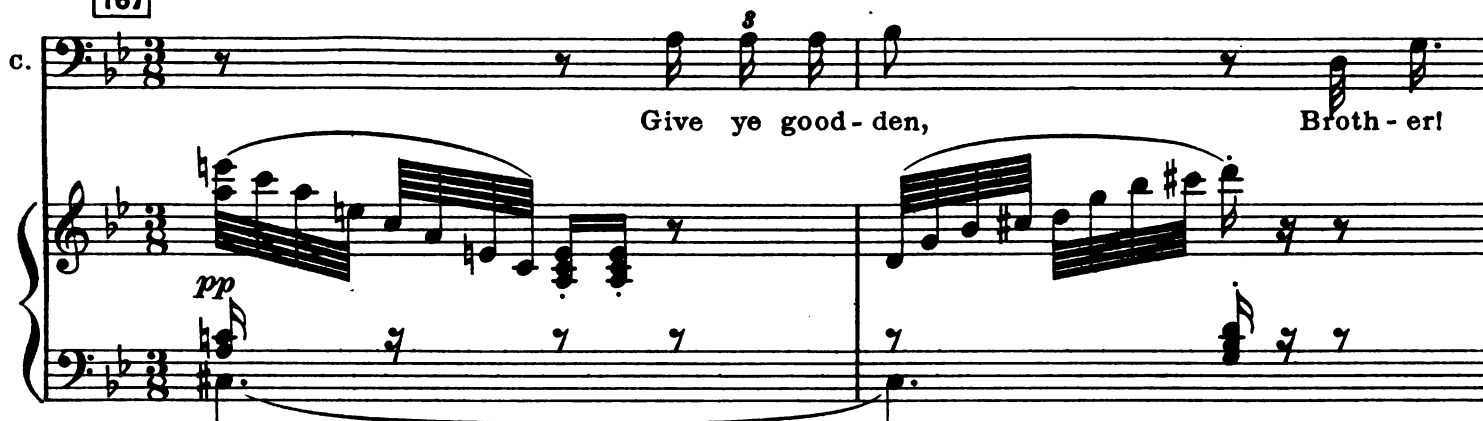
What! Is the name of King So great a mat-ter?

c.

So ho! So ho!

c.

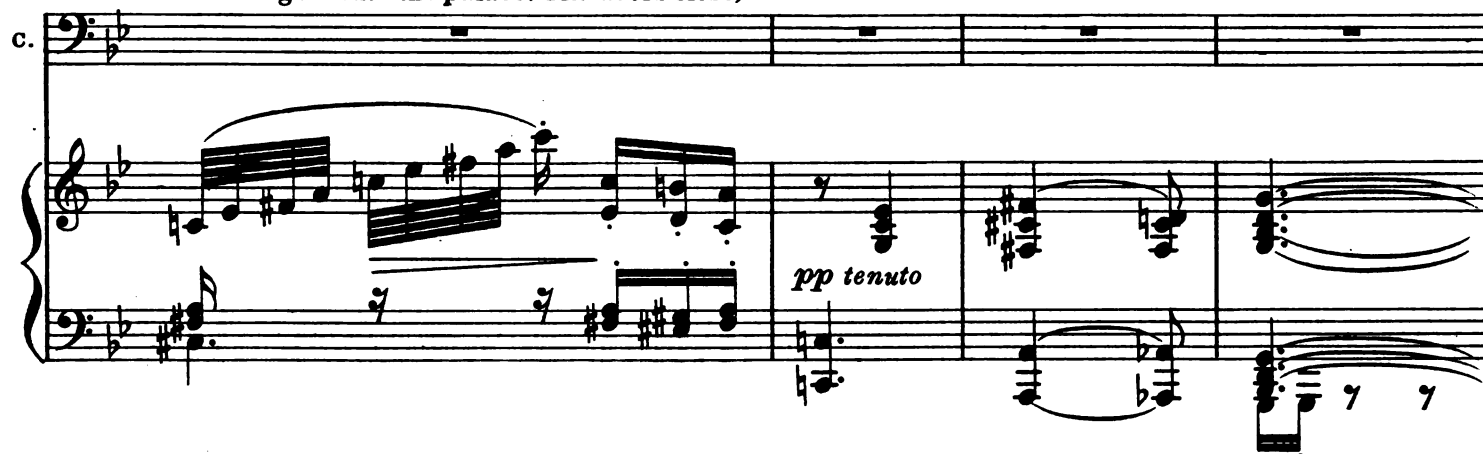
167

c. 

Give ye good-den, Broth-er!

*pp*

(Corvain goes into the palace. The doors close)

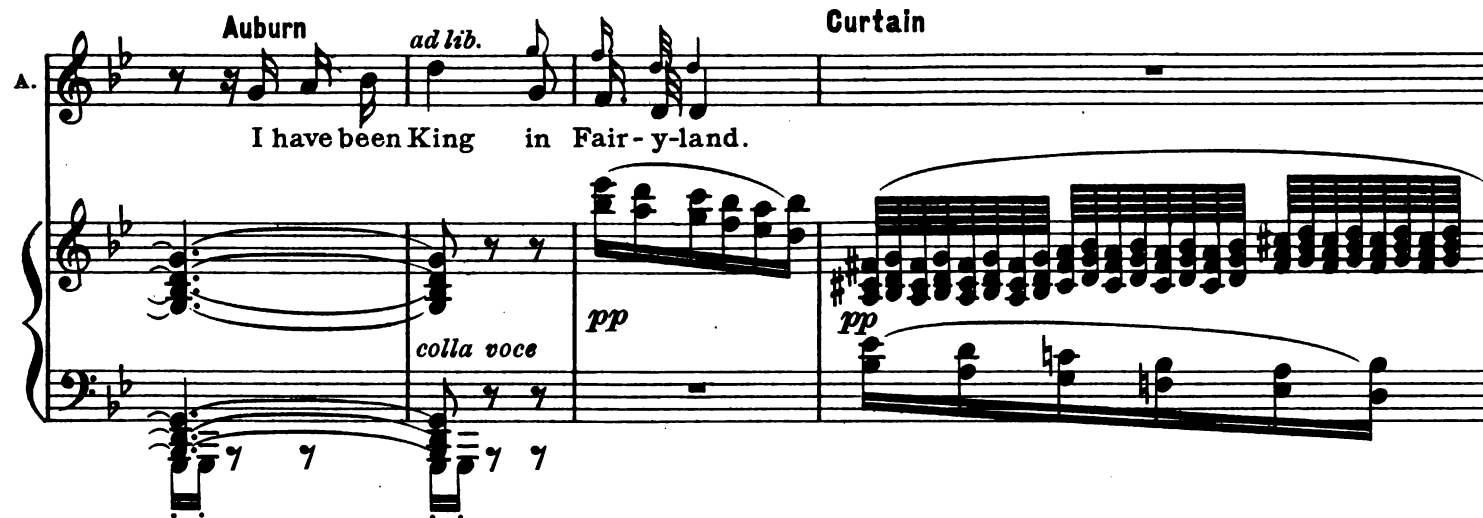
c. 

*pp tenuto*

Auburn

*ad lib.*

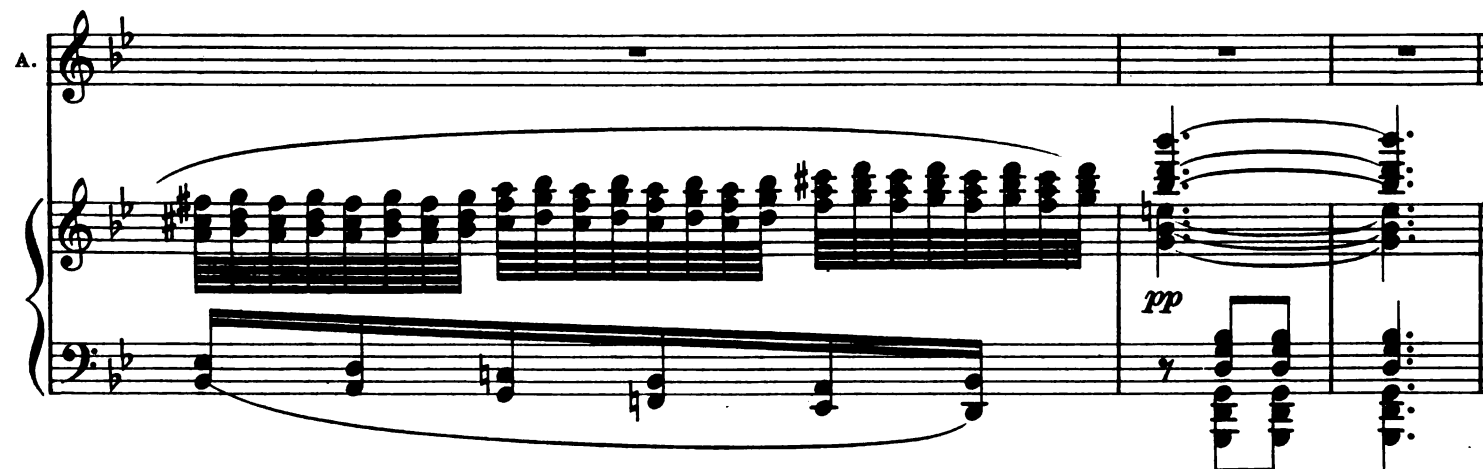
Curtain

A. 

I have been King in Fair-y-land.

*pp*

*colla voce*

A. 

*pp*

## Intermezzo

Andantino e rubato (♩ = 84)

*p* *p* *espress.* *pp*

168 *poco rit.*

*mf* *poco più mosso*

First system of musical notation, measures 169-170. The treble staff features a melodic line with a dotted line above it. The bass staff has a bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte). A marking *dim. o rit.* (diminuendo or ritardando) is present.

Second system of musical notation, measures 171-172. The treble staff continues the melodic line. The bass staff has a bass line. Dynamics include *f* (forte) and *espr. dim.* (espressivo, diminuendo).

Third system of musical notation, measures 173-174. The treble staff features a melodic line. The bass staff has a bass line. Dynamics include *p* (piano) and *dim.* (diminuendo).

Fourth system of musical notation, measures 175-176. The treble staff features a melodic line. The bass staff has a bass line. Dynamics include *pp r.h.* (pianissimo, right hand) and *pp* (pianissimo).

Fifth system of musical notation, measures 177-178. The treble staff features a melodic line. The bass staff has a bass line. Dynamics include *pp* (pianissimo).

Sixth system of musical notation, measures 179-180. The treble staff features a melodic line. The bass staff has a bass line. Dynamics include *pp* (pianissimo) and *r.h.* (right hand).

# ACT III

## The Village

Allegro moderato (♩ = 116)

Curtain  
The Abbey Bell

(Rosamund is discovered, chained to a stake)

Soldiers (off stage)

TEN. I

171

Good Saint A - loys, one win - ter's night, Walk - ing in ghost - ly

TEN. I. II

med - i - ta - tion, Came on a la - dy

brave and - bright, Strove to a - chieve her soul's sal - va - tion;



(The soldiers enter)

TEN. I  
Bade her be-ware of mor-tal\_ bliss, Turn, and a-mend her, and be shriv -

TEN. II  
Bade her be-ware of mor-tal\_ bliss, Turn, and a-mend her, and be shriv -

BASS. I  
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS II  
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

*cresc.*

[172] (Guard-mountain. One of the soldiers shows Rosa -

en -

en -

en -

en -

[172]

*espress.*

mund's face by the light of a lantern)

*ironical*

*espress.*

## Soldiers

unis.

Bade her be-ware of mor-tal bliss, Turn and a-mend her

Bade her beware of mor-tal bliss, Turn and a-mend her

*f dim.* *mf*

173

and be shriv - en; "Fa - ther," quoth she, "be -

and be shriv - en; "Fa - ther," quoth she, "be -

cause of this Be thou re-ward-ed and for - giv - en." Out

cause of this Be thou re-ward-ed and for - giv - en." Out

(The soldiers move off stage)

unis.

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

dor. \_\_\_\_\_ Man nev-er heard and heav-en knows \_\_\_\_\_

unis. \_\_\_\_\_ Man nev-er heard and heav-en knows \_\_\_\_\_

dor. \_\_\_\_\_

174

Whith-er a-way his steps at - tend her. \_\_\_\_\_

Whith-er a-way his steps at - tend her. \_\_\_\_\_

Abbey Bell

*dim.* *pp*

*poco marc.* Bell

*pp* *molto p*

175 *marc.*

*sempre p marc.*

Myriel (to the guard)  
It is I. *p* *riten.*

178 *Poco lento* (to Rosamund, who moves her eyes only)  
Daughter, it is I. No more Thy *p* *pp*

Rosamund

Rd. There is

M. judge; on - ly an - oth - er wo - man, come To help and hear.

(quietly)

Rd. no help. I have thought of man-y things This night.

M. Dost thou So hate me?

177 Rosamund

Rd. Mother, thou in thy ho-li-ness, And the dear sis-ters, with their

Rd. qui - et eyes Reflect-ing heav'n - even the snow - y saints We

Rd. pray to - e-ven - Ah! but they never knew What

*pp*

Rd. I have known! Other things, better things, 18

*pp*

Rd. It may be I am not fit to choose heav'n. Be it so! I choose!

*sfz* *f*

Rd. There-fore ye must now De - stroy: not hat - ing me - fear - ing my

*p* *agitato*

Rd. dream. Myriel (angrily) *ff*

M. Fear-ing! fear-ing! Lento I have sinned -

*sfzp* *ff dim. molto* *p* *pp*

**Allegro moderato** (♩ = 120)

Allegro moderato (♩ = 120)

M. 

Daughter, be thy name Blessed a-mong wo-men! De-destroy thee?

Child, Thou art free and ho - ly. In my blind hour I

M. **said thy dreams Came to thee out of hell. For -**

Musical score for "I know now" by J. S. Bach. The score is in G major, 3/4 time, and consists of two systems. The first system shows the vocal melody (Soprano) and the piano accompaniment (Right and Left Hand). The lyrics are "give! I know now. God hath lift - - ed". The second system continues the melody and accompaniment. The piano part features complex chordal textures and arpeggiated figures. The vocal part is simple and homophonic.

M. *thee a - live in - to glo - ry:*

M. thy — dreams have seen Heav'n: — on - ly,

181

Più mosso (♩ = 56)

M. thou hast held the love Ce - les - tial for the earth - ly love we

M. know, — And called thy Par - a - dise E - den.

Rosamund

Rd. Thou dost not know, Mother. It was not heav'n. —  
M. Am I so changed?



M. (♩ = 120)

I was a woman ere I was a nun. How should I not un - der -

*p*

M. stand? Oh, look well! See how it might be,

*p* *agitato*

M. thence how it hath been, And so, the truth!

*cresc. ed agitato*

183 Tranquillo Rosamund

Rd. It is true that I

*pp*

Rd. love The prince of

*dim.*

**Allegretto**

Rd. Fair - y - land! —

M. Myriel

**Allegro**

It shall not be! God will not

**Allegretto**

M. let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:

184

M. Burn thy wings in the star

M. of Beth - le-hem!

Solenne  
(very earnestly)

M. Lit-tle sis - ter mine, thou art near - to death, —

Moderato

*pp*

M. Hov-er - ing between worlds. — I promise thee Life, ab - so - lu - tion,

185

*p*

Rosamund (dreamily)

Rd. All for me? I had

M. saint - hood.

*p* *pp* *cl.* *pp*

Rd. ra - ther re - member.

*ppp* *delicatiss.* *ppp*

## Myriel

M. *As the lost Re - mem - ber! Fare - well.*

M. *(Myriel goes out)*  
*I can only be thy judge.*

187 *dolce* *(Rosamund's Vision)*

188

*riten. più lento*

189

(Auburn appears... Auburn

*più agitato*

*Ha!*

*fp marc.*

and hews at it with his sword)

(blow) (blow)

*cresc. molto*

(The sword breaks)

190

*ffz p* *dim.*

*dim.* *p*

Rd. **Rosamund**  
Where-fore art thou come to me?

*p* *p*

**191** **Auburn** *ad lib.* **Allegro molto agitato**  
No-thing. A jest for fools. Thou shalt not die

*p* *ff (allegro subito)*

A. *ad lib.*  
While I live. It sounds

*sfz colla voce dim.*

Rosamund *tranquillo ad lib.*

Dost thou know me?


brave-ly, does it not? No mat-ter.. The

**192** *molto agitato*

one soul On earth be - liev - ing me; my

one friend here, Where all peo - ple mock at me, and my

one Love now, — when no - thing more re - mains of me Worth lov - ing.

A. 

What else have I ev - er known?

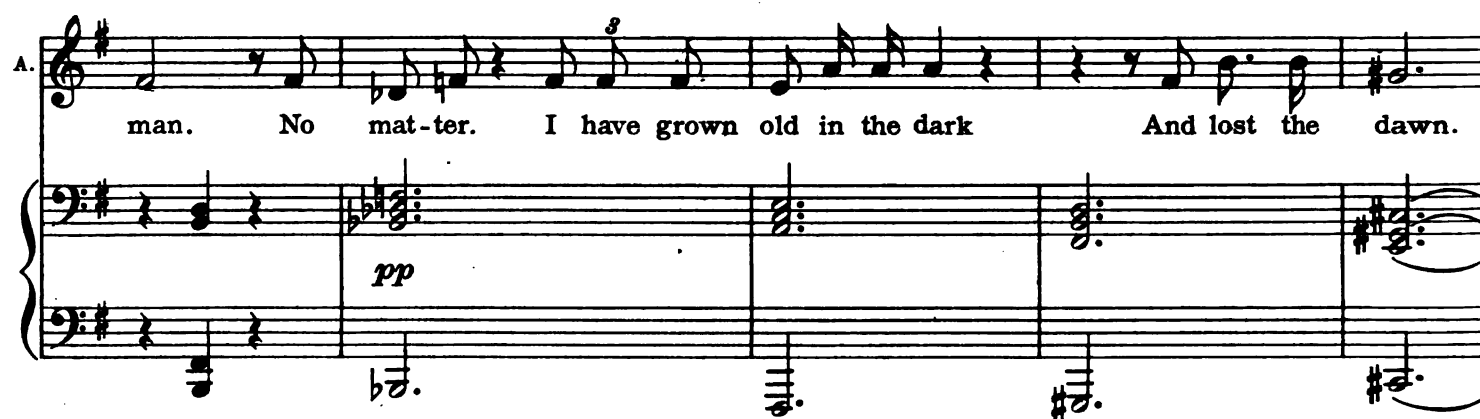
*p espress.*

A. 

193

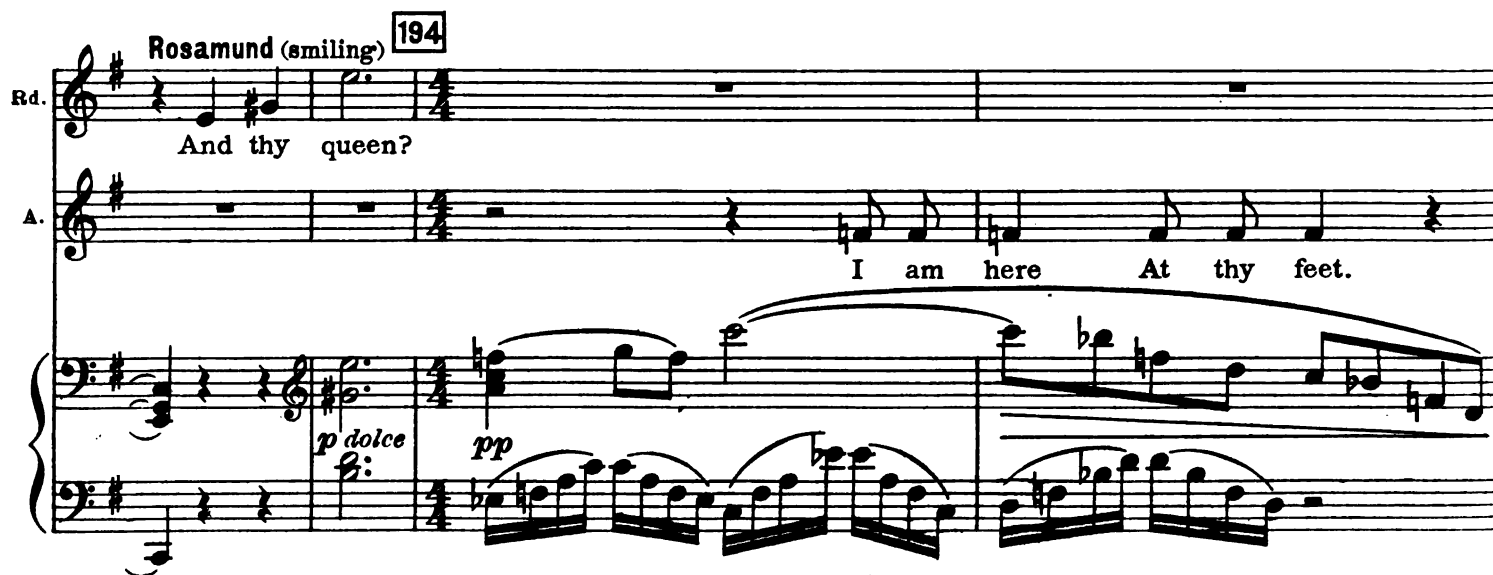
I would have crowned thee, when I was a king— I would have saved thee, when I was a

*pp*

A. 

man. No mat-ter. I have grown old in the dark And lost the dawn.

*pp*

Rosamund (smiling) 

194

And thy queen?

I am here At thy feet.

*p dolce*

*pp*



A. *f* *risoluto* (He kneels before her)

I re-mem-ber no more. Let the dream per-ish!

*pp* *poco f* *sfz p* *espress.*

Rd. *p* *pp* **195**

Rosamund (tenderly)

Art thou so changed? My Lord, I have yield-ed my har-vest;

Rd. *pp*

I have found my need. There is

Rd. no-thing more.

A. Auburn (raising his head)

Touch me.

*fz* *r. h.*

First system of a musical score. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a slower, more melodic line. The system concludes with the instruction *pp poco rit.*

Molto tranquillo

198

Second system of the musical score. The right hand continues with dense sixteenth-note textures. The left hand features a series of long, sweeping glissandi. The system includes the dynamic marking *pp* and the instruction *dim.*

Third system of the musical score. The right hand maintains the sixteenth-note texture. The left hand continues with glissandi and sustained chords. The system concludes with a long, horizontal line across the bottom of the staff.

Fourth system of the musical score. The right hand features a more melodic line with some sixteenth-note passages. The left hand plays a series of chords and glissandi. The system includes the instruction *molto legato* and the dynamic marking *ppp*.

(They recognize each other)

Fifth system of the musical score. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a series of chords and glissandi. The system concludes with a long, horizontal line across the bottom of the staff.

197

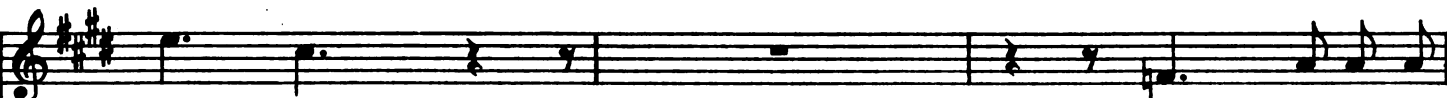
Andante con moto


Rosamund

Rd.  Do I not re -

A.  Do I dream a - gain? \_\_\_\_\_

Andante con moto 

Rd.  mem - ber? Thou, Rid-ing in

A.  Thou, Crowned with stars, \_\_\_\_\_



Rd.  gold - en arms un-der the sun.

A.  throned a-mong ros - es - My queen of



Rd. Au - burn, my king! Au - burn, my

A. Fair - y - land! My queen of ros - es!

Rd. love! What hath be -

A. What hath be -

198 *a tempo*

Rd. fall - en us? We have seen one

A. fall - en us? We have seen one

*dim.* *poco rit.* *pp* *a tempo*

Rd. light, \_\_\_\_\_ where - of death is the

A. light, \_\_\_\_\_ where - of

Rd. shad - ow. Still the same,

A. death is the shad - ow. Still the same, \_\_\_\_\_

Rd. still the same, Sweet-er than the glo-ry of the strong in war.

A. Thou and I, love, are one! Thou art mine. \_\_\_\_\_

Un poco mosso

Rd. Lord of my joy, I have known thee in sor - row. Sun of my  
A. Flow'r of my Spring, Have I seen thee in Au - tumn?

Un poco mosso

*ppp*

Rd. dawn, make me thine a - gain. And I mind no  
A. Moon of my dream, Dost thou shine a - gain? I am

Rd. more the small pain that will make dark-ness of me.  
A. on - ly a pil - - grim sav-ing my palm.

200

Rd. Still the same, Thou and I, And I

A. Still the same, Thou and I: Yet

Rd. mind no more the pain and dark - - - ness, Than songs of lit-tle

A. if it be thy will, look down, and so, Light-ing the

201

Rd. chil - dren far a - way, Sing-ing to call me home. *molto rit.*

A. win-dows of my heav'n for me, Bring thou the wan - d'rer homel *molto rit.*

(It is daylight, and villagers appear)

First system of the musical score. The right hand features a melody with triplets and a fermata, marked *pp*. The left hand provides a harmonic accompaniment with sustained chords.

Second system of the musical score. The right hand continues the melodic line with triplets and a fermata. The left hand features a more active accompaniment with eighth-note patterns.

Third system of the musical score, starting at measure 202. The right hand has a melodic line with triplets and a fermata, marked *Con moto*. The left hand has a bass line with a fermata.

Fourth system of the musical score. The right hand has a melodic line with triplets and a fermata. The left hand has a bass line with a fermata.

Fifth system of the musical score. The right hand has a melodic line with triplets and a fermata, marked *cantando*. The left hand has a bass line with a fermata.



Piano introduction for measures 201-202. The right hand features a rapid, ascending and descending scale-like pattern with triplets. The left hand provides a simple harmonic accompaniment with eighth notes.

(Robin enters)

**203**

*pp*

Piano accompaniment for measure 203. The right hand continues the triplet pattern. The left hand has a single eighth note followed by a half note.

Piano accompaniment for measures 204-205. The right hand continues the triplet pattern. The left hand has a single eighth note followed by a half note.

**204**

A. *Auburn* *f*

Rb. *mf con moto* *Hold*

So we who bear her bur - - den -

Vocal and piano accompaniment for measure 204. The vocal line (A. and Rb.) is a half note. The piano accompaniment continues the triplet pattern in the right hand and has a single eighth note followed by a half note in the left hand.

A. you there, good fel-low!

Rb. Who calls me Good-fel-low?

*f pizz.*

Vocal and piano accompaniment for measures 205-206. The vocal line (A. and Rb.) is a half note. The piano accompaniment continues the triplet pattern in the right hand and has a single eighth note followed by a half note in the left hand.

## 205 Rosamund

Rd. *Auburn* Au - burn, the king! \_\_\_\_\_

A. One who hath need of thee. (to Rosamund)

Rb. Dost thou say so?

205 (♩ = 76) *pp*

A. (to Robin)  
Say thou So, lest we all per - ish.

A. If it be true, Au - burn reigns, if — it be a lie, no

*pp*

206  
A. less Cor-vain falls, and the peo - ple crown \_\_\_\_\_

*mf* *pp*

a. their king. \_\_\_\_\_ Robin Andantino

b. \_\_\_\_\_ And the Rose? And the Song?

*pp*

d. Rosamund *poco rit.* [207] Allegro

e. Dreams! \_\_\_\_\_ It may be,

*poco rit.* *pp* Allegro

fb. We have our dreams too. \_\_\_\_\_ Shall a dog forge crowns Out of the

ab. gold of the moon? \_\_\_\_\_ Shall a blind mole Hon - or the

Rb. morn - ing star? See now, ye

*p*

Rb. trust Nei-ther your - selves, nor us, nor your dreams!

*f*

Rosamund

Rd. Art thou so bit-ter? Auburn

A. Nay, it is not that; They live by dreams;

*p* *pp*

(to Robin)

A. we oth-ers die of them. Thy par-don. Robin (astonished)

Rb. Thou art strange-ly like a

*pp*

## Rosamund (to Robin)

Dost *thou* say so?

(recovering his usual manner; to Auburn)

(They move toward the tavern,

king!

Not I.

If my lord will—

*pp**pp**p*

but are stopped by Corvain)

Corvain

(Myriel enters, followed by nuns)

Pa-tience a-while, good Brother!

*f**ff**pesante*

[210]

Rosamund

*agitato*

He is the

Auburn (facing Corvain)

No-thing. A lit-tle longer, and my will Might have been more.

What is thy will?

210

*mf**sfz*

**Allegro moderato**

Rd. king!

C. *portando*

So? I am still the king here-a-bout. Our moth-er keeps Her king in

**Allegro moderato**

*p* *leggiere*

211

heav'n. May - hap it were as well Thy king should go and reign in Fair - y - land -

*pp*

**Myriel** **Allegro agitato**

M. Well dost thou Know he is

C. Lest we faint un-der three crowns.

**Allegro agitato**

*f* *p*

**Moderato**

M. not the king. What hast thou done With Au-burn? Out of con-se-crat-ed ground His

*pp* *p*

212 *agitato*

♩. blood cries out up-on a brother! Man, Dost thou think I do not know?

♩. Corvain

♩. Too late now, Mother! Why not have cried murder be-

*f* *p* *pp legg.*

♩. fore I caught out of thine hand this gold-en toy Wherefore kings have been slain?

(parodying Myriel)  
Allegro agitato

♩. Well dost thou know Our Au-burn lies in con-se-cratt-ed ground!

*p*

(impressively)

c. *Who-so digs deep e-nough may find his bones Under your Ab-bey. Lord,*

## [213] Allegro molto

c. *— what a coil! Broth-er From broth-er set a -*

c. *part, a king dis-crowned, A*

c. *pret-ty la-dy burned for lov-ing— all For God's glo-ry! Well,*

c. *I will do my share: Take him!*



214

(The soldiers move upon Auburn)

Auburn

(Auburn seizes Myriel's crozier and

A. 

First will I do mine.

strikes down Corvain)

SOPRANO

Sac - ri - lege!

Sac - ri - lege!

*dim.*

Sac - ri - lege!

ALTO

Sac - ri - lege!

Sac - ri - lege!

*dim.*

Sac - ri - lege!

TENOR

Trea-son!

Trea-son, ho!

Trea-son!

BASS

Trea-son!

Trea-son, ho!

Trea-son!



(Corvain rises with difficulty)

Sac - ri - lege!

Sac - ri - lege!

Ho!

Ho!

Trea-son!



## 215 Corvain

(to Myriel)

C. *Bind him yon-der! E-nough! Thou hast thy vic-tim,*

*mp*

(Auburn is chained beside Rosamund)

Myriel

M. *Daughter, be-lieve, There is not an-y*

C. *I mine. Solenne*

*p*

## 216

M. *anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive*

*p*

M. *par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn*

M. *Down to thee. Put a - way thy bit-ter joy, And save him.*

*tranquillo*

**Auburn** 217 *Con moto*

**Corvain** Dear, would I live so?  
(to Rosamund)

Nay, 217 *Con moto* save Thine own life, pretty one! There

*p dolce* *p*

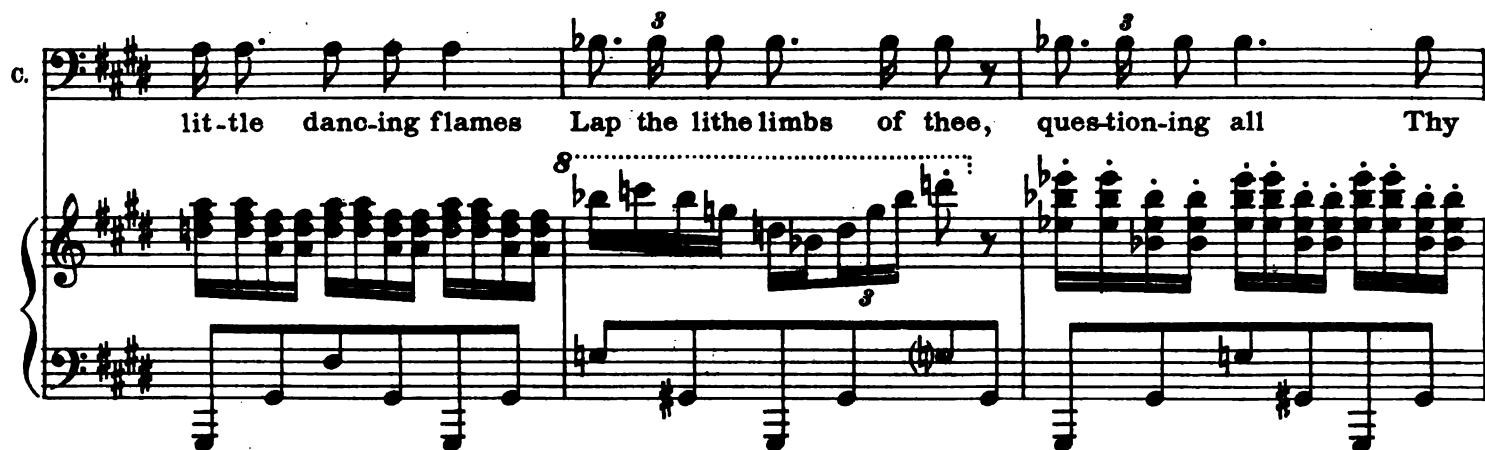
is yet time De spite all dreams, dry wo-men — and dead

(The soldiers continually pile fagots about the stake)

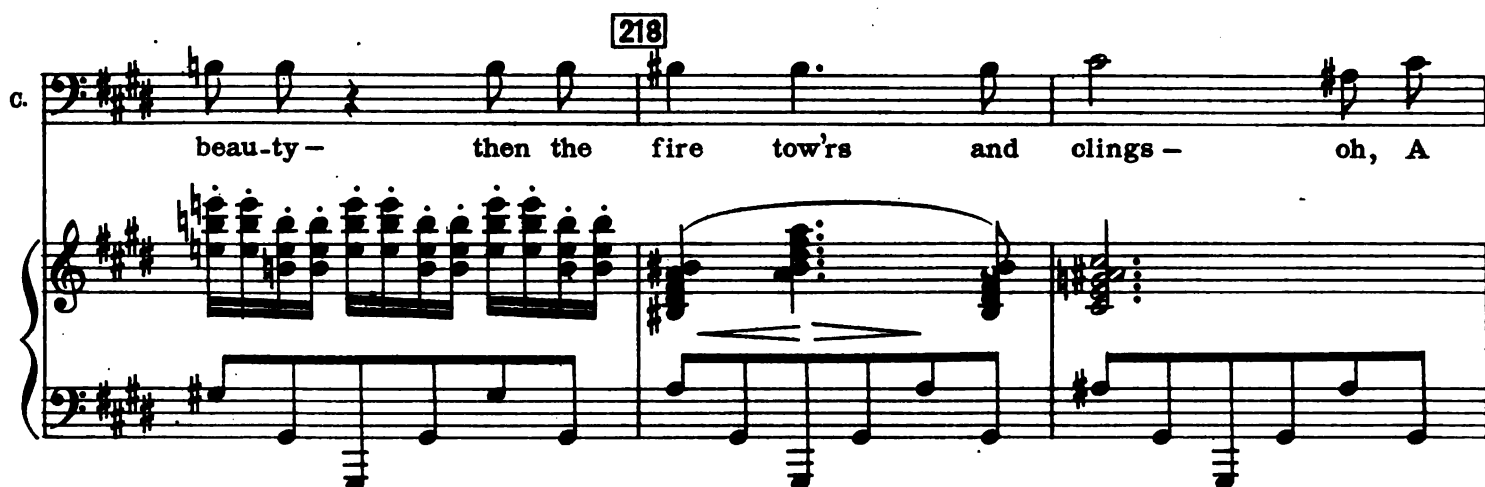
men. What, stubborn? What, un-

willing? Present-ly The sparks crack and the

*p*

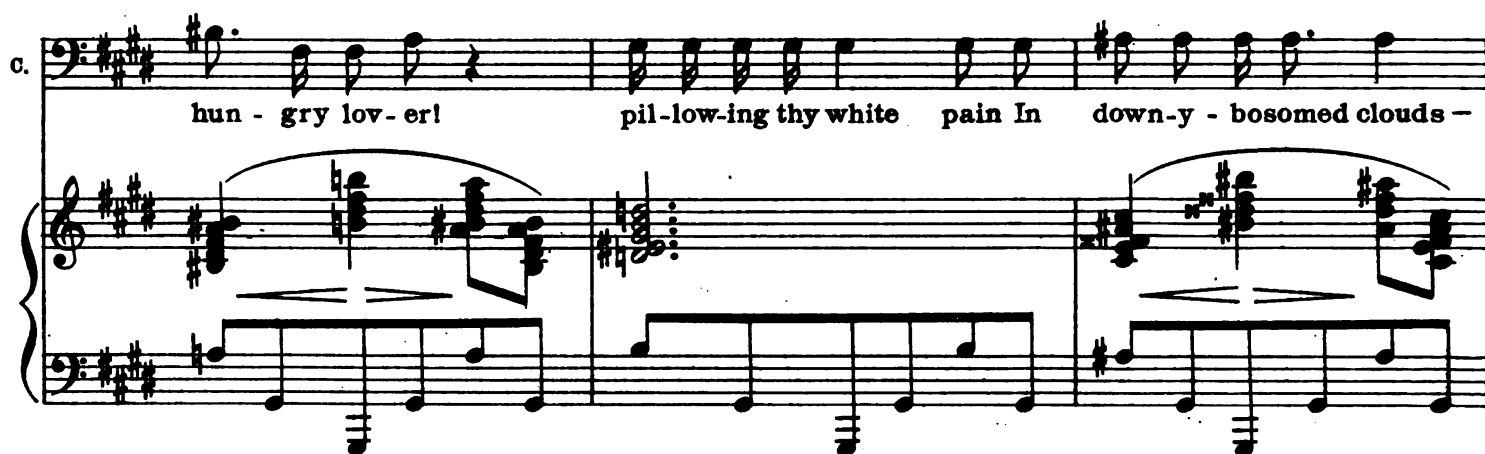
c. 

lit-tle danc-ing flames Lap the lithelims of thee, question-ing all Thy

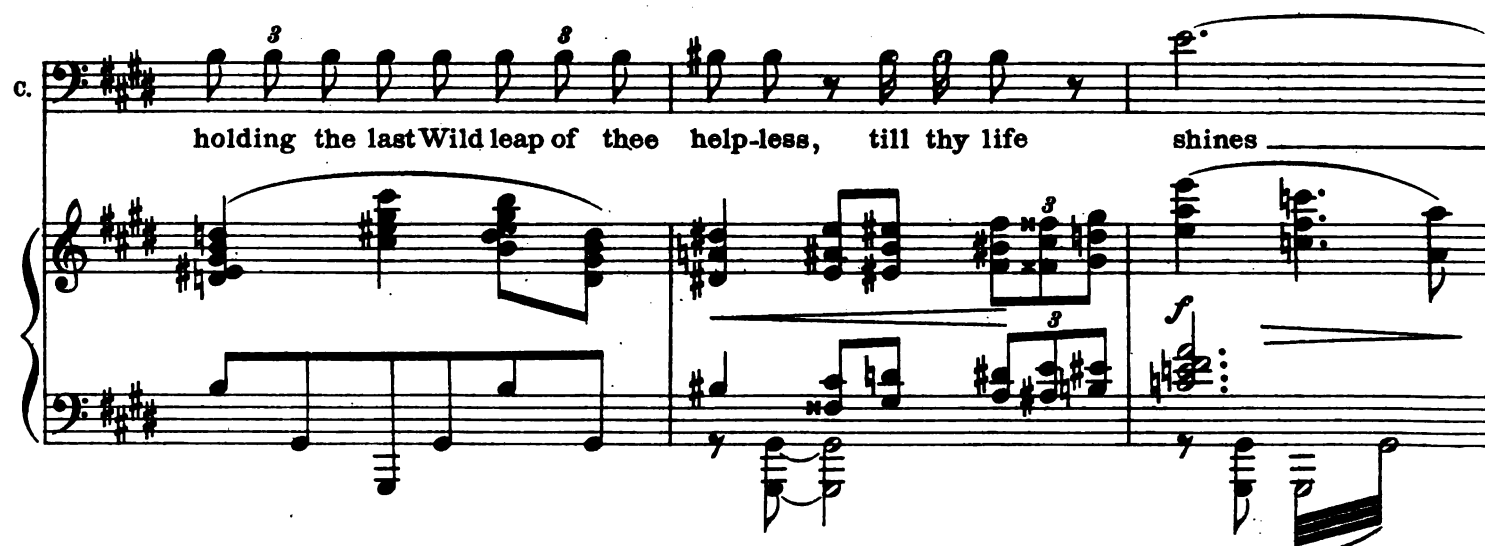
c. 

218

beau-ty - then the fire tow'rs and clings - oh, A

c. 

hun - gry lov-er! pil-low-ing thy white pain In down-y - bosomed clouds -

c. 

holding the last Wild leap of thee help-less, till thy life shines

C. In the red heart of a great rose.

*pp*

219 Rosamund (quite unshaken)

Rd. Au-burn, I will tell thee a se-cret: he is a fool, this king -

*p*

Rd. (A shout of laughter comes from the tavern. Corvain turns away)

He thinks we are a - fraid.

Auburn

A. And then our wise Mother:

*p* *f* *pp*

(Another howl from the tavern. Myriel makes the gesture of invocation)

A. She thinks we need heav'n.

*p*

220

Myriel

M. 

**Chorus of Nuns**

**SOPRANO I** 

**SOPRANO II** 

**ALTO I** 

**ALTO II** 



220

M. 











fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

8

221

(A soldier applies the torch to the pile of fagots)

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

221

*p*

*cresc.*

Do - mi - ne, ne te vi - de - re De - fen - da - - tur, mi - se -

*cresc.*

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -

*cresc.*

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

*cresc.*

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

*cresc.*

## Più mosso

re - re! mi - se - re - re! mi - se -

re - re! mi - se - re - re! mi - se -

mi - se - re - re! mi - se - re - re!

mi - se - re - re! mi - se - re - re!

**TENORS** (The flames flicker)

**Soldiers** Lords of birth, lads of beg-gar - y, lords of

**BASSES** Lads of beg-gar - y, — lads of beg-gar - y, lords of

## Più mosso

*Più mosso*



re - - rel mi - se - re - - - - - rel

re - - rel mi - se - re - - - - - rel

mi - se-re - - - - - rel mi - se-re - rel

mi - se-re - - - - - rel mi - se-re - rel

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

222

(The people in the tavern troop out, followed by Robin)

*Allegro con fuoco*

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

*Allegro con fuoco*

222

join the mirth of our moth - er Earth, And share her soul

join the mirth of our moth - er Earth, And share her soul

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Mi - se - re -

Mi - se - re -

Mi - se - re -

Mi - se - re -

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

223

re!  
re!  
re!  
re!

Her fro - zen breast was a rose of spring Or ev - er your woes be -  
Her fro - zen breast was a rose of spring Or ev - er your woes be -

223

*mf*  
*ff*

gan; — So laugh your best, and be king by king, And man by  
gan; — So laugh your best, and be king by king, And man by

*mf*  
*ff*

man. Round, round, and round a - gain,  
man. (For time goes) Round, round, and round a - gain,

*ff*

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

8

224

*Poco meno mosso*

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

*Poco meno mosso*

flow'rs loom up in the bloom-ing cup, And stars bow down — (to the

flow'rs loom up in the bloom-ing cup, And stars bow down (to the ground, —

225

ground, — so) Round, round, round again, Time the Dev-il was  
 — to the ground, so) Round, round, round again, Time the Dev-il was

*fff*

drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With  
 drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With

226

(The smoke and flames...

wine's own crown!

wine's own crown!

8 have risen

Piano accompaniment for the first system of music, featuring a treble and bass staff with various chords and melodic lines.

Presto

227

Piano accompaniment for the second system of music, starting at measure 227. It includes a treble and bass staff with a forte (fff) dynamic marking.

Piano accompaniment for the third system of music, featuring a treble and bass staff with a decrescendo (dimin.) and a tempo change to molto e riten.

Piano accompaniment for the fourth system of music, featuring a treble and bass staff with a piano (p) dynamic marking and a 7/8 time signature.

(The lights change as in Act I, when Rosamund....)

Rosamund

p

Vocal line for Rosamund, starting with a piano (p) dynamic marking.

Auburn

Heark - en:

the song!

Vocal line for Auburn, starting with a piano (p) dynamic marking.

(d. = d.)

Be - lov - ed, we have drunk one Cup of red wine to -

espress.

Piano accompaniment for the fifth system of music, including vocal lines for Rosamund and Auburn. It features a treble and bass staff with a piano (p) dynamic marking and a 7/8 time signature.

calls attention to the Rose)

Id. Look!.. the Rose!

er: one more now, And then— Fair-y-land!

SOPRANO

ALTO The Nuns

TENOR

BASS The Soldiers

Chorus

*p.*

*pp.*

*p.*

Rd. The Rose!

A. The Rose!

Rose!

Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

*pp*

*pp*

*pp*

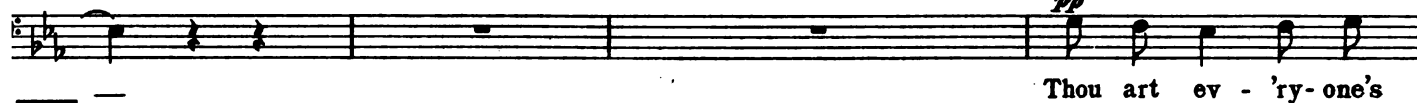
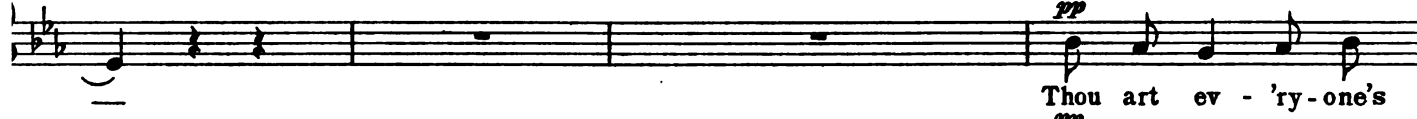
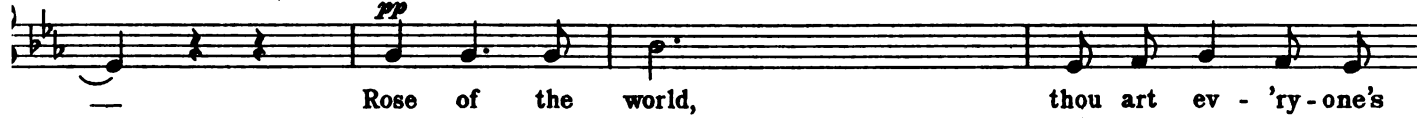
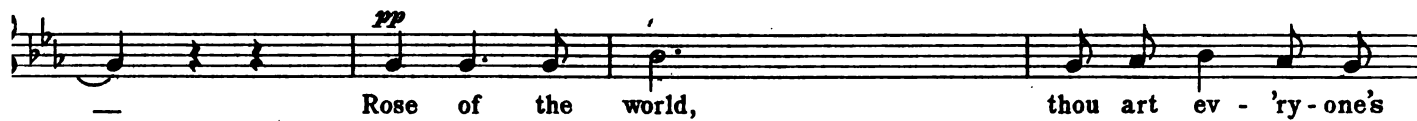
*pp*

*ppp*

229

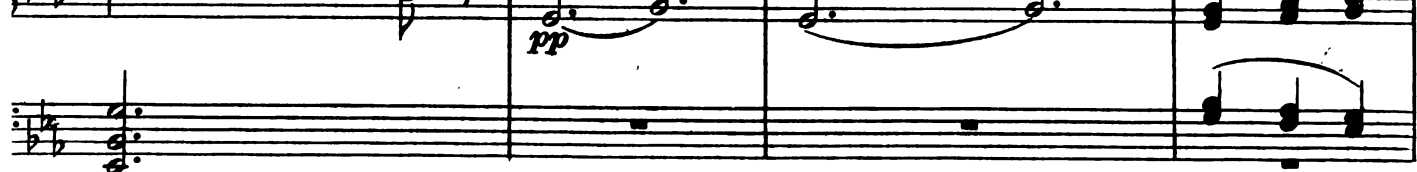
(The change in lighting continues throughout)

Moderato

*p*

229

Moderato

*pp*



Rd.

Un-der the breast of de - light, on the crest of en-deav - or Blooming, a blush and a  
world, thou art ev - ry - one's own, O Rosel\_ Rose of the  
world, thou art ev - ry - one's own, O Rosel\_ Rose of the  
world, thou art ev - ry - one's own, O Rosel\_  
world, thou art ev - ry - one's own:

*ppp*

Rd.

230

mel - o - dy, blos-som and song; Still, when the kiss-es are done, when the  
world! O Rosel\_  
world! O Rosel\_  
Rose of the world!  
Rose of the world!

*pp*

*pp*

230

*pp*

bat-tle is o - ver, Burn-ing be-fore him, be-yond him, a - lone and a - far;  
 Burn-ing be - yond us a - far;  
 Burn-ing be - yond us, burn-ing be - yond us a - far;  
 O Rose! Burn-ing be - yond us a - far;  
 O Rose! Burn-ing a - far!

*ten.* *s*  
 Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a  
 Light in the heart of the saint, In the *ppp*  
 Light in the heart of the saint, In the *ppp*  
 Light in the heart of the saint, In the *ppp*  
 Light in the heart of the saint, In the *ppp*

*pp* *pp*

231

Rd.

star. Star of the

king's heart, a star.

king's heart, a star.

king's heart, a star.

king's heart, a star.

231

*pp*

*pp subito*

Rd.

sea, thou art known: Of thy gold is our

Più mosso

Rd.

trea - - sure. All men have sought for thee, fought for thee, un-der the

232

Rd. sun, Fear-ing strange gods, bear-ing old pain, o -

Rd. bey-ing new plea - - - sure, Sure-ly their sor-rows are man - -

Rd. y, their joys are as one. Ev-er an earth more un -

233 Poco meno mosso

Rd. earth-ly, a heav'n more hu-man, Bod-y and breath of de -

*pp delicatiss.*

Rd. sire in im-mor-tal al-loy,

*poco rit.*

234 Tempo I<sup>o</sup>(moderato)

Dreams in the heart of the man, in the soul of the wo-man One

*pp* Dreams in the heart of the man, in the *pp*

*pp* Dreams in the heart of the man, in the *pp*

*pp* Dreams in the heart of the man, in the *pp*

Dreams in the heart of the man, in the *pp* à 2

234 Tempo I<sup>o</sup>(moderato)

*pp* *pp*

hope, one beau-ty, one joy!

wo-man great joy!

wo-man great joy!

wo-man great joy!

wo-man great joy!

*pp*

Robin (drinks as in Act I; he casts the remaining drops upon the fire, which

235

*ff.*

Ra. Health to the king \_\_\_\_\_ and queen!

Our king \_\_\_\_\_ and queen!

Our king \_\_\_\_\_ and queen!

Our king \_\_\_\_\_ and queen!

Our king \_\_\_\_\_ and queen!

Our king \_\_\_\_\_ and queen!

235

vanishes)

*Più mosso*

Ra. Ye whose blind pow'r is

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

*Più mosso*

Rn. melt - ed in - to mirth, Whose ho - liness is now a sin for - giv'n,

Crown them! Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

*pp*

Rn. *ad lib.*  
Know - ing not heav'n, what have ye known of earth?

*pp*

Rn. Know - ing no earth, what can ye know of heav'n?

*ppp*

## Rosamund

*tenuto ed espress.*

236

Con moto moderato

Rd. Fair - y-land! Fair - y-land! Fair - y-land! \_\_\_\_\_

A. Auburn *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! \_\_\_\_\_

Rn. *tenuto ed espress.* Fair - y-land! \_\_\_\_\_

C. Corvain *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! \_\_\_\_\_

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

236 Con moto moderato (♩ = 80)

*pp tenuto ed espress.*

born: A mu - sic of God's mak - ing to the word of man's de - mand? \_\_\_\_\_

born: A mu - sic of God's mak - ing to the word of man's de - mand? \_\_\_\_\_

born: A mu - sic of God's mak - ing to the word of man's de - mand? \_\_\_\_\_

born: Mu - sic of God's mak - ing, word of man's de - mand? \_\_\_\_\_



Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 Nev-er an ear too dull to hear the call of the elf - - in horn; Nor an  
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an  
 Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

*cresc.*

*cresc.*

*cresc.*

*cresc.*

eye so blind but it shall find the way to Fair - y - land!  
 eye so blind but it shall find the way to Fair - y - land!  
 eye so blind but it shall find the way to Fair - y - land!  
 eye so blind but it shall find the way to Fair - y - land!

*f*

*p.*

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*ff*

Rd. Now it is known: the king-dom of fan - cy, found - - -

A. Now it is known: the king-dom of fan - cy, found - - -

Rn. Now it is known: the king-dom of fan - cy, found - - -

How shall we dwell in Fair - y - land? We who are dust and

How shall we dwell in Fair - y - land? We who are dust and

How shall we dwell in Fair - y - land? We who are

How shall we dwell in Fair - y - land? We who are dust and

*ff*

Rd. - - ed Firm in the flesh that hun - - gers,

A. - - ed Firm in the flesh that hun - gers,

Rn. - - ed Firm in the flesh that hun - gers, the

fire, Glo - - ry and gloom in - ter - wo - - ven, a

fire, Glo - ry and gloom in - ter - wo - - ven, a

dust and fire, Glo - - ry and gloom in - ter - wo - - ven, a

fire, Glo - ry and gloom in - ter - wo - - ven, a

*ff*

Rd. the soul that knows. Now it is known: the

A. the soul that knows. Now it is known: the

Rn. soul that knows. Now it is known: the

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand:

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Rd. king - dom, Throned up - on clay, — with fire — as a robe — sur -

A. king - dom, Throned up - on clay, — with fire — as a robe — sur -

Rn. king - dom, Throned up - on clay, — with fire — as a robe — sur -

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

How shall we dwell, how shall we dwell in Fair - y - land?

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Rd.  
A.  
Rn.

round - ed with fire as a robe sur -  
round - ed with fire as a robe sur -  
round - ed with fire as a robe sur -

pp One in the pain we re - mem - ber, — one in the joy we de -  
pp One in the pain we re - mem - ber, — one in the joy we de -  
pp One in the pain we re - mem - ber, — one in the joy we de -  
pp One in the pain we re - mem - ber, — one in the joy we de -

pp molto cresc. e rit.

25371

Rd. with the light of heav - - en,  
 A. with the light of heav - - en,  
 Rn. with the light of heav - - en,  
 sleep - - ing in heav'n and dream - - ing,  
 sleep - - ing in heav'n dream - - ing,  
 sleep - - ing in heav'n and dream - ing,  
 sleep - - ing in heav'n and dream - - ing,

*p*

Rd. *cresc.* crowned with the light of the *ff*  
 A. *cresc.* crowned, and crowned with the light of the *ff*  
 Rn. *cresc.* crowned with the light, crowned with the light of the *ff*  
 dream - - ing in Fair - - y - *ff*  
 dream - - ing in Fair - - y - *ff*  
 dream - - ing, and dream - ing in Fair - - y - *ff*  
 dream - - ing, and dream - ing in Fair - - y - *ff*

*cresc.* *ff*

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Rd. Rose! \_\_\_\_\_

A. Rose! \_\_\_\_\_

Rn. Rose! \_\_\_\_\_

land! \_\_\_\_\_

land! \_\_\_\_\_

land! \_\_\_\_\_

land! \_\_\_\_\_

Curtain